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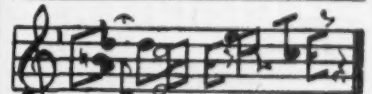
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CALIFORNIA TO HAVE STATE OPERA SCHOOL

**Mrs. Hearst and Others Advance Money for Project—
Lloyds and "Aida" Producers at War—Hertz
Opens Symphony Season**

San Francisco, Cal., October 29, 1916.

B. P. Miller, prominent member of the Bohemian Club, has been for many months at work on a scheme to establish a State school of grand opera, to be located in this city. Phoebe Hearst has endorsed the project and has made a donation which runs into several thousands of dollars. Support has been secured from all over the State, and the full plans and prospectus of the quasi-public enterprise are to be announced formally at a luncheon to be given at the Bohemian Club on Tuesday.

The "Aida" fiasco is on the point of getting into the courts, the Lloyds through their local representatives claiming that the insurance company is entitled to the \$11,000 which was taken in as the advance sale for the *al fresco* entertainment which the rain stopped. The promoters of the affair deny this and demand from the Lloyds the full \$25,000, the sum of the total liability the Lloyds assumed for such damages as might accrue to the enterprise in case of rain.

The success of the Cherniavskys with musicians in this city was pronounced. Their fervent and vehement style was something novel for our public, even though it bewildered some of the critics, who were unaccustomed to the passion with which the youths played some of the works. The trio of sensationally gifted brothers gained immense popular approval, and their pair of concerts was very well attended.

Godowsky delighted our local music lovers this afternoon with his marvelous readings of works by Schumann, Chopin, Beethoven, Strauss (the waltz king in a Godowsky transcription), Debussy, Liszt and Godowsky. The king of the keyboard was fêted to the echo.

Johannes Brahms' symphony, No. 1, was the principal offering at the opening concert of the San Francisco Symphony Orchestra under the direction of Alfred Hertz. His reading was vigorous, sympathetic, musicianly. He finds and brings forth every phrase and emotional and harmonic nuance. His performance roused the audience to cheers. Chausson's symphonic poem, "Viviane," op. 5, and Smetana's overture to "The Bartered Bride" were the other offerings.

D. H. W.

"ANDREA CHENIER" AT THE LEXINGTON

**Boston-National Grand Opera Company New York
Season Opens With a Brilliant Success**

The wisdom of Manager Rabinoff's choice in beginning his New York season with Giordano's "Andrea Chenier"—practically a novelty for New York—was proved by the large and representative audience with which the Lexington Opera House was filled on Monday evening of this week. Except for the absence of the famous "horseshoe," it might almost have been taken for the opening of the Metropolitan season, for it seemed as if nearly all of the "horseshoe's" occupants were present to greet the artists of the Boston-National Company. The principal parts were distributed between Luisa Villani as Madeleine, Zenatello as Chenier, and Baklanoff as Gerard ably supported by Dorothy Follis, Francesca Peralta, Virgilio Lazzari, and Maria Winietskaja. Roberto Moranzoni conducted.

Manager Rabinoff's claim to having a first class company was more than substantiated by the success of his artists. The audience took great interest in the favorite work of Giordano, and the whole occasion well deserves to be described as brilliant from every standpoint.

The MUSICAL COURIER goes to press this week a day earlier than usual on account of the Election Day holiday. In consequence a detailed notice must be postponed until next week's issue.

Mme. Fremstad Married

Olive Fremstad was married November 4 to Harry Lewis Brainard, at the summer home of the bride, Nawandyn, Bridgton, Me. The ceremony was performed by the pastor of the local Congregational Church, and was private, the bride being attended only by Mary Watkins, and the best man being Joseph M. Beck, of New York City. The quaint house was full of yellow and white

chrysanthemums, and the fires were blazing on all the hearths. The ceremony was performed in the music room, before an old Italian credenza lighted with tall yellow candles. No one was present save the members of the household.

Mr. Brainard is a resident of New York City (formerly of Hartford, Conn.), and is a teacher of music and composer of songs.

On their return to New York, the bride and groom will reside for the season in a studio apartment at 158 Madison avenue.

ANDREA DE SEGUROLA IN HAVANA

**Metropolitan Basso Makes Flying Visit to Cuba to
Complete Arrangements for His Opera Season
in the Spring of 1917**

Havana, Cuba, October 30, 1916.

Andrea de Seguro, the distinguished basso of the Metropolitan Opera Company, is paying a brief visit to Havana, in order to complete arrangements for the forthcoming season of grand opera which he is to present at the National Theatre during the month of May, 1917.

Mr. de Seguro, who is well known in Havana, where we had the privilege of enjoying his voice and histrionic abilities long before Metropolitan audiences did, and also, after he became one of the fixed Metropolitan stars, comes to us again in a new role, this time that of an impresario.

Some time ago I wrote in the MUSICAL COURIER about unscrupulous impresarios who always made Cuba the scene of their savagely dishonest attacks, and in spite of which always failed, if not financially (notwithstanding their untrue statements to the contrary) at least artistically. These were bound to fail on account of their ignorance of the business and their apparent bad faith in all their dealings, with both artists and public.

This time, however, there will be no failure. Financially, the support is unquestionable, and already pledged; artistically the success is assured, for, with a director of the ability and experience combined in Mr. de Seguro, we are sure to have no artists miscast, as has so frequently happened heretofore.

I asked Mr. de Seguro if we would enjoy his portrayals of Colline and Alvisé Bodoero, among others, and readjusting his monocle, he answered me:

"My friend, remember the old Spanish adage, 'You cannot ring the chimes and be in the procession at the same time.'"

This was sufficient.

Mr. de Seguro will recruit his company from amongst the Metropolitan forces, and has already signed contracts

(Continued on page 24.)

BORI GOES; MUZIO COMES

Metropolitan Changes

Notwithstanding positive announcements which appeared in the daily papers a few weeks ago (though not at the instigation of the Metropolitan management) that Lucrezia Bori, with her voice fully restored, would appear again with the Metropolitan Opera Company this season, it is now reported that the unfortunate singer, whose voice was injured over a year ago, owing to an unsuccessful operation on her vocal chords, has requested the cancellation of her contract and intends to return to her home in Spain.

Mr. Gatti-Casazza has secured Claudia Muzio, the young Italian soprano, in Miss Bori's place. Miss Muzio has sung at Covent Garden, in Italy, South America and Havana.

ILLINOIS TO HAVE STATE ORCHESTRA?

**Convention of Music Clubs Inaugurate the Plan in
Chicago**

At the first convention of the Illinois State Federation of Musical Clubs, held in Chicago last week, among the most important business transacted was the practical beginning of an agitation favoring the formation of a State orchestra, to give concerts in the various cities of Illinois. The movement was received with enthusiasm and Mrs. W. A. Hinckle, the new president of the I. S. F. M. C., and Eugene Simpson, former MUSICAL COURIER representative in Leipsic, Germany, were appointed a committee of two to start general interest in the project.

SILINGARDI COMPANY OPENS NEW ORLEANS SEASON

**Meta Reddish Scores in "Lucia" Well Supported by
Capable Company**

New Orleans, La., November 1, 1916.

The Silingardi Opera Company inaugurated its two-week season at the French Opera House last night with a very meritorious performance of "Lucia." The old Donizetti score was given a spirited interpretation and evoked spontaneous and generous applause. The company is a homogeneous organization, the smallest parts being entrusted to competent interpreters. Meta Reddish, the American coloratura soprano, who came with fine credentials from the theatres of Spain, Italy, France and South America, made her first appearance in her native country last night, singing the title role. Miss Reddish's voice is a highly cultivated one and she sings with understanding and feeling. She was given rousing applause after her singing of the mad scene. It was a pleasure to see Scott's heroine portrayed by so comely and dainty a young woman.

Millo Picco made an excellent Sir Henry. He sang and acted the part with the style of a well schooled and experienced artist. The Edgar of the evening was Sig. Sinagra, a tenor with an agreeable voice and a fine temperament. Alfredo Kaufman sang the small role of Raymond in a manner that would lead his hearers to expect splendid things from him in more prominent parts. He sings with ease and good taste.

The orchestra, under the direction of Mr. Nicosia, did very creditable work. Mr. Nicosia was first here some twenty years ago and again in 1898-99. The choruses were far superior to what we had been accustomed to having at the opera house in later years.

H. B. L.

BILTMORE MUSICALES BEGIN

A throng of fashionables crowded to the doors the big ballroom at the Hotel Biltmore last Friday morning, November 3, in order to be present at the opening of the now justly famous Morning Musicales under the management of R. E. Johnston. The best known artists of the musical world have appeared at these concerts since their inception, and there is even a crescendo in the number of important assistants secured for the course this season.

Baritone De Luca did some marvelous singing in a "Barber of Seville" aria and received an ovation little short of thunderous. His voice is of silken texture and he employs it with masterful skill.

Martinelli, idolized tenor, added to the lustre of his reputation by his fervid and poetical delivery of a "Martha" aria. Hundreds of frenetically applauding gloved hands testified to the complete enjoyment of their owners.

Carolina White's chief number was the valse from "Romeo and Juliet," and she gave it with brilliancy and confidence. She looked very fetching in an unusual gown and hat. With De Luca she finished the program in a duet from "Hamlet."

Josef Hofmann played piano solos in a way to invite admiration for his musical grasp and the clarity of his technic.

"TRISTAN" FOR CINCINNATI

It is learned that "Tristan and Isolde" will be given in Cincinnati (Music Hall) on April 21, by the Cincinnati Symphony Orchestra, Dr. Kunwald conducting. The performance is to be an operatic one with full scenery and chorus. Among the artists already engaged are Jacques Urlus, Melanie Kurt, Hermann Weil, and Carl Braun.

Count d'Harcourt Returns to Europe

Eugene d'Harcourt, the well-known French composer and director, special musical envoy of the French Government in America, will leave next week for his home in Paris, returning to this country in February to direct the rehearsals for the production of Gounod's oratorio, "Mors et Vita," which will be given under his leadership at the Metropolitan Opera House, Palm Sunday, April 1. The oratorio will be presented with the Metropolitan Opera House chorus, orchestra and three soloists, also members of the Metropolitan Opera Company.

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The winter of 1916-17 will be the Jubilee Year of The Philharmonic Society, whose musical activities have been continuous since 1842. This anniversary will be fittingly celebrated by a festival series of five concerts, four of which will be included in the regular subscription series on Thursday Evenings, Friday Afternoons, Saturday Evenings and Sunday Afternoons.

THE ORCHESTRA

The Philharmonic Orchestra, directed for the sixth season by Josef Stransky, will continue to maintain the high artistic standards which have admirably placed it in the front rank of the world's orchestras. The programmes will again profit by Mr. Stransky's rare skill in arrangement and, as heretofore, only soloists of the highest rank will be engaged for these concerts.

THE RICHARD STRAUSS NEW ALPINE SYMPHONY

This latest work of Richard Strauss was announced for production by The Philharmonic Society last year, but through prevailing conditions the orchestral parts were delayed in arriving in this country and were not received until after the close of the season. The entire material is now in the hands of the Society, and this work of the greatest of living composers will receive its first New York production by The Philharmonic Orchestra at one of its earliest concerts.

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Jacobinoff Commended

On October 13, Sascha Jacobinoff, the young violinist, who recently returned from Europe, made his first American public appearance at Harrisburg, Pa., before a large and enthusiastic audience.

In the Harrisburg Telegraph, under the heading, "Greet Violinist With Enthusiasm," there appeared the following remarks regarding this artist:

"With a more than ample technic, the result of a period of such severe schooling as is demanded by that famous



SASCHA JACOBINOFF,
Violinist.

master technician, Carl Flesch, young Jacobinoff has no need to resort to the well known sensational tricks of violin playing to convince his auditors of his ability.

"This youth of twenty showed surprising bigness of conception in the interpretation of a program ranging from such old classics as Corelli's 'La Folia' and the Kreisler arrangement of Pugnani's prelude and allegro, to the brilliant 'Rondo des Lutins' of Bazzini. Notable was his impeccable intonation in his harmonies and double-stopping, the big sensuous tone and the emotional appeal of his undeniably temperamental conception.

"Just these qualities have won for him the privilege of being permitted to interpret with the New York Philharmonic Orchestra, under Stransky, the great Brahms concerto in his Philadelphia debut, and the enthusiastic commendation of Stokowski."

Jacobinoff was heard in recital at the New Century Club, Wilmington (Del.), Monday evening, October 30. This will be his only appearance before the Philadelphia engagement at the Academy of Music with the Stransky forces, November 13.

A Sketch of Mischa Levitzki's Career

Mischa Levitzki, although the son of an American citizen of Russian extraction, was himself born in a suburb of Kieff, in Southern Russia, during the stay of his parents in Russia on business.

At the age of four he was given a small violin, upon which he practiced until the age of seven. At that time, without the knowledge of his parents, he went to the house of one of their friends every day for a lesson, and after six months' practice surprised them by playing at the house of this very friend. Shortly after this his parents moved back to New York, and Mischa Levitzki was placed, through the kindness of friends, at the Institute of Musical Art, under the direct tuition of Sigismund Stojowski, with whom he remained for about five years, when again several music lovers in New York, realizing his great talent, subscribed an amount to send him to Berlin to complete his studies under Ernest von Dohnanyi. With this noted teacher he studied four years.

Mischa Levitzki entered the concert field one year before the outbreak of the war, and during those twelve months gave many concerts in Germany and Belgium. His recitals in Antwerp were mentioned in the press as among the most successful of that season. The war necessitated the cancellation of contracts signed for a second tour of Belgium and England. With the war still in progress, but with the people of Germany, in a calmer mood, Mischa Levitzki started off on another tour, this time playing several concerts in Berlin, Vienna, Leipsic, Budapest and Christiania. In Berlin has been heard in several joint recitals with his teacher, Professor Dohnanyi

Upon his arrival in America last spring his debut was planned, but hardly had he grown accustomed to his surroundings before he was stricken with pneumonia, which, of course, made his debut then an impossibility. A summer in the country has put him in excellent shape for a long and strenuous season.

Mischa Levitzki is under the management of Daniel Mayer.

Discriminate, Intelligent and Hearty Praise for Marcella Craft at Worcester

This is what the critic of the Springfield Daily Republican, one of the leading New England newspapers, had to say about Marcella Craft's singing at the recent Worcester Festival:

The soloist was Marcella Craft, who made deeper and more lasting the impression left by her fine singing last night in the Florent Schmitt "Psalm XLVII" and Rossini's "Stabat Mater." Both her numbers today were new to Worcester, and both were serious and ambitious undertakings, such as might be expected from a singer who has sung successfully great roles in Munich and other musical centers. For her first aria she sang finely "Weh mir" from Wagner's early opera "Die Feen." She made it very effective indeed, and the audience would gladly have had an encore, but even if the festival rules had permitted, she had to save her strength for the culminating effort of the final scene from Richard Strauss's opera "Salome," which very properly, though contrary to precedent, was put at the close of the concert.

Doubt has been expressed as to the success of this great aria on the concert stage, but sung as Marcella Craft sings it the effect is very great—quite comparable to that of the great Wagner scenes, which of course lose much when taken out of the theatre, yet for all that are favorites with concert goers. But only exceptional art, dramatic as well as vocal, could warrant the use of the "Salome" finale; Miss Craft's success in it was a striking evidence of the thoroughness and versatility of her art. She has a fine and well-schooled voice, telling rather than large, and in everything she does can be seen high ambition and hard study. Her return from Europe enriches the American concert stage. Her stage personality is extremely attractive, and she has made herself a very great favorite with the Worcester public.

Jascha Bron a Pupil of Ysaye and Hubay

In a recent issue of the MUSICAL COURIER it was erroneously stated that Jascha Bron, the young Russian violinist, studied with Leopold Auer. Mr. Bron studied with Hubay and Ysaye, and not with the great Russian pedagogue.

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ciation. This series is gratis and many outsiders take advantage of this generous offer as well as the regular pupils and classes of the school. Of great importance in the education of the student as well as music-lover is the hearing of the greater artist, and in supplying this need the school has much material to draw upon. The Witek-Malkin Trio is famous among the principal ensemble organizations all over the world. Arthur Nikisch has said of them: "To hear these three eminent virtuosos in their flawless ensemble playing as well as in their solo performances, is to experience highest artistic enjoyment."

The Witek-Malkin Trio was organized in Berlin in the year 1902 when Mr. Witek was first concertmaster, and while Mr. Malkin was the first solo cellist of the Berlin Philharmonic Orchestra. The Berlin Philharmonic Trio, as it was then called, became famous as one of the foremost chamber music ensemble on the concert stage and may be confidently expected to continue its successful career in America.

"The Witek-Malkin Trio," said the London Daily Telegraph, January 15, 1905, "has acquired a perfection of ensemble that could scarcely be surpassed. The unanimity of feeling, the subtle gradations of tonal force, and the sympathy shown with the spirit of the music interpreted were as remarkable as delightful."

Mme. Dambmann and the Southland Singers

Emma A. Dambmann, founder and president of the Southland Singers, was delighted with the large gathering of singers at the first rehearsal at Hotel Plaza, New York, October 25. No less so were Philip James, the new conductor, Bernice Maudsley, the accompanist, Rosalynde Snedeker (recording secretary), and Dorothea Brainard (librarian). Subsequent rehearsals will be held at the Tuxedo, Fifty-ninth street and Madison avenue, Wednesdays at 10:30 o'clock. Mme. Dambmann shared in the duet from "Aida," sung at the National Opera Club "Verdi Day," at the Waldorf-Astoria Hotel, grand ballroom, October 26. Over 700 people heard her sing, enthusiastically applauding her deeply expressive voice and personal magnetism.



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BOSTON ARTISTS IN BRILLIANT HOME RECITAL

Ethel Frank, Guy Maier, Lee Pattison, Hans Abell, Raymond Havens, Martha Atwood Baker and Fay Cord All Appear—Frances Ingram Makes Successful Boston Debut—Evelyn Starr, Violinist, Wins Approval on First Appearance—Grainger and Spalding Other Visiting Artists to Score

Guy Maier and Lee Pattison, pianists of the younger generation who in past seasons have gained for themselves no small fame by reason of the excellence of their two-piano recitals, gave a novel and notably successful concert of chamber music on the evening of October 25 in Jordan Hall, at which they were assisted by Josephine Durrell, violin; Anna Golden, viola, and Mildred Ridley, cello. Their program was as follows: Quartet in G minor (piano, violin, viola, cello), Mozart; "In Black and White" (three pieces for two pianos), Debussy; trio in A minor (piano, violin, cello), Ravel; minuet and berceuse, Aubert; scherzo, Arensky; "Espana," Chabrier. There was an exceptionally large and enthusiastic audience, which listened attentively.

The Debussy pieces for two pianos were played for the first time in America, having been received direct from the publisher. They are imaginative, brilliantly ingenious and undoubtedly representative of the best of the composer's recent work. The first of the set is dedicated to Kussewitsky, the contra-bassist and conductor; the second, to Lieut. Jacques Charlot, who was killed in the war last year; the third, to Stravinsky, the Russian composer. The three pieces are well contrasted. That dedicated to Kussewitsky is in the lighter vein, with recurring themes. It is original in treatment and somewhat idealized. On the other hand, that inscribed to Charlot is heroic in character and more elegiac in treatment, first gloomy then ardent. Finally, the one to Stravinsky is subtly humorous, with an undercurrent of ridicule, that is, however, rather playful than malicious.

Another novelty was the Ravel trio, which was composed about the beginning of the war and presented here last season by the Kneisel Quartet. This is a work of the first magnitude, a masterpiece destined to rank with the best in modern literature. The music is beautiful in its melodic opulence, poetic, songful and highly imaginative. It was superbly performed. As one reviewer stated, "Mr. Pattison, Miss Durrell and Miss Ridley rode almost on the wings of the music."

As for the rest, the program was of a more ordinary vein. The Mozart quartet, in which Mr. Maier played, is a classical conception, euphonious, but seldom inspiring. Of the shorter pieces for two pianos, Arensky's fanciful scherzo was most noteworthy. It is a virtuoso piece, agile, brilliant and climatic. The minuet and berceuse of Aubert have little claim to distinction, unless it be categorical.

Chabrier's brilliant and sonorous "Espana" is an acceptable, though familiar, piece for such concerts.

Mr. Maier and Mr. Pattison might well be called "a pair of opposites," the one ardent, of the romantic group, the other reserved, of the classic group. Each is to a degree the complement of the other, and in their two-piano work they have developed a very excellent ensemble without loss of individuality. Their playing is marked by precision, controlled dynamics and genuine musical feeling. Their concert was a very delightful affair, and their own excellent work was ably supplemented by the young ladies assisting.

Ethel Frank Pleases in Recital

Ethel Frank, the young soprano whose successful concert last spring is still a pleasant memory, had her first appearance here this season on the evening of October 26 in a recital of songs at Jordan Hall. Mary Shaw Swain assisted at the piano.

The program of the evening was a most refreshing departure from the conventional, though there were some



EVELYN STARR,
Violinist, who made Boston debut November 1.

weak links of American manufacture. On the whole, however, the singer displayed good taste, plus originality, both in selection and arrangement. These songs were included: "A Finland Love Song," White; "Rückzug," Colburn; "The Little Ghosts," Foster; "Der Gärtner," "Auf ein altes Bild" and "Er Ist's," Hugo Wolf; "The South Wind" and "The Elves," Salter; "Dimmi Perche," Scontrino; "Se siete buona," Hackensollner; "Chanson Triste" and "Le Manoir de Rosamonde," Duparc; "My Mother Bids Me Bind My Hair," Haydn; "Cacilie," Strauss; "Slumber Song," Gretchaninow; "L'Heure Exquise," Poldowski; "In the Dark," Daniels. There were many extra numbers.

Colburn's "Rückzug" is conceived in an afflictive vein, but redeemed by genuine atmosphere. It is well suited to the singer's style and merited distinction. Notable, also, were the three songs by Hugo Wolf, which provided pleasing contrasts. In the direct portrayal of "Dimmi Perche," by the Italian Scontrino, Miss Frank was likewise happy, while the mellifluous "Chanson Triste" of Duparc and the brilliant "L'Heure Exquise" of Poldowski were both splendidly sung.

Miss Frank's voice is fresh, buoyant and beautifully

tuned. She is naturally emotional, yet free from excess. Her enunciation and pronunciation in the several languages at her command are no less than a delight. As for Miss Frank's singing, it may best be characterized in the words of the reviewer for the Christian Science Monitor as follows:

"Miss Frank's singing has distinction on the technical side for its phrasing and shading, and on the interpretative side for a certain touch of the exquisite and ethereal. Such ductile management of words and melody as she achieves indicates study under good masters and promises power in the concert hall in times to come. She takes a diminishing and draws it out to the utmost fineness, in the manner of a woman skilled at spinning, never making an uncertain pull, much less snapping the thread."

There was a large audience present at Miss Frank's recital, and its applause was notable for genuine appreciation.

Martha Atwood Baker in Two Concerts

Martha Atwood Baker appeared twice last week as soloist with the Boston Philharmonic Orchestra, on October 24 at the Calumet Club of Winchester, and on October 25 at the Lynn Teachers' Club, meeting with her usual success on each occasion.

Mrs. Baker is a very gracious singer and one of New England's most popular sopranos. Her voice is of beautiful quality, clear toned and artistically controlled. She has a busy season ahead of her, some of her early bookings being as follows: November 2, Boston; November 8, Brattleboro, Vt.; November 12, Newtonville; November 18, Boston; November 19, Brookline; November 24, Beverly (afternoon) and Arlington (evening).

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SONG RECITAL BY NICOLA OULUKANOFF

JORDAN HALL, BOSTON, NOVEMBER 22

Raymond Havens Gives an Interesting Recital From Chopin

The interesting performance of an all-Chopin program is an achievement worthy of the most experienced pianist, and to accomplish this in a manner inspiring enthusiasm in a large and discriminative audience is a feat to embellish the fame of a virtuoso. To such an extent, then, was the recital of Raymond Havens, on the afternoon of October 31 in Jordan Hall, a success.

Mr. Havens' program was exceedingly taxing in its requirements, and its difficulties were the greater for the commendable absence of scores. These pieces were played in the order listed: Ballade, A flat, op. 38; sonata, B flat minor, op. 35; etudes, E major and C major, op. 10; barcarolle, op. 60; ballade, F minor, op. 52; polonaise, F sharp minor, op. 44; etude, F minor, op. 25; preludes, E flat major and F major; scherzo, C sharp minor.

Mr. Havens has more than fulfilled his earlier promise. His playing is signally direct and free from mannerisms, while his technical equipment and mechanical proficiency are of the first order. He produces an agreeable tone, clean cut yet sympathetic, and shows a keen sense for rhythm and accent. As his musicianship has matured, so, likewise, has he gained as an interpreter, displaying authority and the beginnings of an interesting originality. All in all, it would seem that Mr. Havens is destined to attain high place in the realm of his chosen art.

Frances Ingram Pleases in Boston Debut

Frances Ingram, the attractive young contralto of the Chicago Opera Association, made her debut here on the afternoon of November 1 in Jordan Hall, when she was heard in a charmingly unconventional program of classic and modern songs. Her accompanist was Samuel Endicott.

Miss Ingram, who was cordially received by a large audience, proved herself a gracious singer. She possesses that rara avis among voices, a true contralto, of good compass and range. It is a voice of native tonal beauty, lending itself to lyric as well as dramatic expression. As an interpreter, also, Miss Ingram displayed marked ability, employing nuance and accent with creditable discrimination.

Evelyn Starr Scores in Initial Recital Here

Evelyn Starr, a young Canadian violinist and pupil of the celebrated Leopold Auer, played for the first time here on the evening of November 1 in Jordan Hall. Her program included three works: Beethoven's sonata in C minor, Vitali's chaconne and Lalo's Spanish symphony. Richard Epstein, the pianist, was an able associate.

Miss Starr made an immediate and favorable impression, proving herself an artist of both present attainment and future promise. Her playing is marked by a keen sense of rhythm and style, is virile, expressive, absorbing. Her tone is full and brilliant, and in interpretation she has both authority and individuality.

The entire program was ably performed and enthusiastically received. Best, perhaps, was the chaconne by Vitali, the rendition of which, in the words of the reviewer in the Boston Post, "was in every respect a notable one—notable for its technical brilliancy, its secure musicianship, its beauty and variety of tone and its virtuoso spirit."

Fay Cord in Joint Recitals With William Morse-Rummel

Fay Cord, the young Boston soprano, who is touring the Pacific Coast and Middle West with William Morse-Rummel, the well known violinist, is meeting with great success. During October she and Mr. Rummel gave concerts in the following cities: Bozeman, Great Falls, Helena, Butte, Montana; Spokane, Davenport, Ellensburg, Everett, Bellingham, Washington; Moscow, Fayette, Boise, Pocatello, Idaho; Forest Grove, Eugene, Corvallis, Medford, Salem, Portland, Baker, Oregon; Ogden, Utah; Canyon City, Colo.

Hans Ebell and Willem Willeke in Rubinstein Sonata

The outstanding number of the program presented by the Kneisel Quartet at the first concert of its thirty-second season, which took place on the afternoon of October 31 in Steinert Hall, was Rubinstein's sonata in D major, op. 18, for violoncello and pianoforte. This work was admirably performed by Willem Willeke, the cellist of the quartet, and Hans Ebell, the young Russian pianist who has made Boston his headquarters for the past two seasons. The sonata might be called a virtuoso piece, by reason of its glowing tones and stirring rhythms. Mr. Ebell's work showed improvement over last season, when his playing was hampered somewhat by native repression. He has an ingratiating tone, a delicate touch, a receptive imagination and genuine ability as an interpreter.

Spalding and Grainger

Two of the best known artists now in America—Albert Spalding, violinist, and Percy Grainger, pianist—were among the visitors who pleased Boston audiences this week. Accounts of their playing will appear in next week's letter.

V. H. STRICKLAND.



MAUD ALLAN

The world-famous symphonic dancer as Salome in her original creation, "The Vision of Salome," which was the rage of London for two years and which is being demanded everywhere she appears this season on her second American trans-continental tour.

MAUD ALLAN'S TOUR OPENS SUCCESSFULLY

Eastern Critics Extravagant in Their Praise of the Great Dancer and Her Productions

The second American trans-continental appearances of Maud Allan, the famous symphonic dancer, though the tour is only five weeks old, indicates that it is one of the artistic, social, and successfully financial events of the season. Miss Allan was not wrong in believing that the American public would support her under her own management with a company of 66 people, including a symphony orchestra that is larger than that carried by many grand-opera organizations.

That the critics of the Eastern newspapers think Maud Allan one of the great artistic phenomena of contemporary times is demonstrated in the reviews attached herewith:

Maud Allan's art is unique among the dancers of the Anglo-Saxon world. In her new dance play, "Nair, the Slave," that art is put to the supreme test. Here is need for pantomime, for play of hands and arms and features, for intricate rhythmic steps, for everything that the choreographic art embraces. And she meets all requirements. She never suggests Maud Allan acting a part in a set scene. She is the part: she lives the role.—*The Star, Montreal, Canada.*

What Maud Allan does in Chopin's "Funeral March" is to visualize for us the tragic moment with a poignancy and a realism that thrill the imagination and stir the heart profoundly. The figure is eloquent of grief. The long, trailing veil adds a striking color note. To the slow measures of the march the body moves, slowly, as though overburdened by a weight of woe. The arms are stretched upward in passionate appeal. They drop again in the desolation of despair. The lips quiver and

move; the face is tense with anguish. The head droops; the whole body crouches down in torture of spirit. Here is the apotheosis of mourning, the profoundest depth of sorrow. It is as if the very Spirit of Tragedy itself stood before you, silent, immobile, doomed.

The woman who can create such a figure, who can convey to you such a picture of the awful loneliness of sorrow, must be acclaimed a great artist. For this is the highest art—to create an illusion that remains a vivid impression in the brain after the figure itself has passed from the stage.—*The Star, Montreal, Canada.*

Maud Allan's ability to interpret the emotions by means of the human form divine is unique. Joy, surprise, fear, rapture, passion, and despair flow from her graceful movements as if depicted, in another medium, by a master's brush. . . . She darts over the stage as if impelled by great butterfly wings.—*The Mail, Montreal, Canada.*

Maud Allan's visit is an event for those who find pleasure in the exemplification of those ideals of beauty and the bodily expression of emotion to which the Greeks of old were devoted, and of which the elect have never fully lost sight through the intervening centuries.—*The Gazette, Montreal, Canada.*

Beneath the exotic atmosphere of the dances, the musical heart of the entertainment beats soundly. Miss Allan visualizes the musical idea with an infinite fertility of invention. Her sense of the beautiful and the graceful is unerring. Without question she has no rival.—*North American, Philadelphia.*

To Schubert's "Moment Musical," a number danced eternally by the Russians, Maud Allan gave quite a new interpretation, and altogether a delightful one, while in "Nair, the Slave," she presented with a capable company a companion piece to "Scheherazade."—*The Tribune, New York.*

Grieg's "Peer Gynt" suite she interpreted with alluring grace and subtle shades of meaning, the significance of "Asa's Death" being strikingly brought out,

while "The Dance of the Gnomes" never lost the gracefulness that characterizes all this dancer does, and with an impish sprightliness in the use of legs and arms and fluttering fingers that conveyed the idea of a whole stageful of rollicking elves, rather than one solitary figure flying hither and thither like a veritable airy sprite.—*The Evening Bulletin, Philadelphia.*

To attempt a criticism of Miss Allan's dancing is impossible. There are no laws of technique to base any such critique upon, for Miss Allan dances as her emotions will, as she feels the call of the rhythm and the phrasing of the music.—*Atlantic City Daily Press.*

Maud Allan's presence meant the presence of high art in music, dancing and soft colors. It meant tragedy, passion, mourning, joy, and the gladness of nature translated into sensuous appeal to the eye and ear.—*Atlantic City Gazette-Review.*

The art of this beautiful, gifted girl is as great a delight as ever; her interpretations are marked by refinement and intelligence, and her entertainment offers exceptional variety.—*New York American.*

Mendelssohn's "Spring Song" is made a beautiful moving picture, instinct with the rhythmic charm of youth; and in her smaller numbers, particularly in the Chopin waltz, there was a physical grace, a use of harmonious body movement, that was charming to see. In ability to stay the body for a moment in a pose that is remarkably clear in its purpose and is at the same time complete in grace, Miss Allan is supremely efficient.—*Rochester, N. Y., Post-Express.*

As Shelley was the poet of poets, so Maud Allan is the poet of dancers; and the higher the artistic appreciation of her audience, so in proportion is their estimation of her expressive demonstrations. Some measure of the time and attention she has given to their production is gauged by the finish of every detail.—*The World, Toronto, Canada.*

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MEMPHIS

Tennessee Music Clubs to Interest Themselves in Better Music for Public Schools—Beethoven Club Entertains State Music Clubs—Anna Case for Memphis—Notes

Never in the history of the Beethoven Club has greater interest been awakened, and it is due largely to the enthusiasm of the president, Martha Trudeau, founder and first president, more than twenty-five years ago. The initial meeting held Wednesday, October 4, was the largest and most interesting in many years. During the summer, the members who remained at home succeeded in arousing unprecedented interest, a hundred new names being presented at the first meeting. A new departure of the club's work this year will be to promote music in the public schools. Mrs. Jason Walker is chairman of the committee, and will be assisted by members of the different musical organizations.

Following are the officers for 1916-17: Martha Trudeau, president; Mrs. Robt. M. Beattie, first vice-president; Mrs. David L. Griffith, second vice-president; Mrs. Eugene B. Douglass, third vice-president; Mrs. J. L. Andrews, recording secretary; Mrs. A. Denny DuBose, cor-

responding secretary; Mrs. W. J. Gilfillan, federation secretary; Mrs. J. F. Hill, treasurer; Mrs. George F. Gunther, auditor.

Club Entertains Tennessee Music Clubs

Various music clubs of the State accepted the invitation of the Beethoven Club to meet here October 11, for the purpose of organizing a Tennessee Federation of Music Clubs.

The morning session opened with greetings from Martha Trudeau, president of the Beethoven Club. Prudence Simpson-Dresser, of Nashville, president of the National Federation of Music Clubs, in her response, urged the formation of a State Federation. Mrs. James O. Dickens, of Mobile, Ala., chairman of Library Extension, N. F. M. C., was an honor guest, and gave a very interesting talk on the subject of a "traveling music library."

One of the most active agencies in this city for the betterment of social conditions, by stimulating a love and appreciation of music, is headed by Mrs. Jason Walker, chairman of the Public School Music committee. The primary aim is "Better music in the public schools of Tennessee." Mrs. Walker made a very encouraging report of the work already accomplished, and also advocated "Community choruses," to be developed along the same liberal lines that is making possible the success of the community organizations in New York and other cities.



MARTHA TRUDEAU,
President of Memphis Beethoven Club.

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Mrs. W. J. Gilfillan, of this city, in a short address, told "Why a State organization was necessary."

The following officers were elected: Mrs. Jason Walker (Memphis), president; Mrs. Morris E. Temple (Chattanooga), first vice-president; Miss Clifton King (Trenton), second vice-president; Mrs. J. Proctor Brown (Bristol), recording secretary; Louise Trezevant (Memphis), corresponding secretary; Mrs. C. W. Gilman (Mt. Pleasant), treasurer; Mrs. Ijams (Jackson), auditor; Mrs. Jacob Bloom, Mrs. Rogers McCallum and Zoa De Shazo, board of directors.

The afternoon session was followed by a short musical program arranged by Mrs. Lemsford Y. Mason, and was furnished by Zoa De Shazo, pianist; Mrs. James O. Dickens, in songs by American composers (Mrs. Mason, accompanist), and Theo. Stifel, violinist.

A delightful luncheon, a drive through the parks and tea at the Country Club were the attractive social features of the event.

Club to Present Anna Case

Monday, October 23, the Beethoven Club will present Anna Case, soprano, and Charles Gilbert Spross, pianist-accompanist, in concert.

Bradley Knoche, Baritone, Heard in Initial Recital

Bradley Knoche, baritone bass, recently come to this city, was heard in a recital on Thursday evening, October 12, when a very representative audience greeted him. The program included French, Italian, German and English composers, and revealed the artist in the best possible light. Prudence Simpson-Dresser, of Nashville, Tenn., was at the piano, and proved herself a very capable accompanist.

Notes

The writer notes with pleasure in recent New York brevities that Adolph Steuterman, formerly of Memphis, who studied organ with T. Tertius Noble all last season, passed his A. A. G. O. examination, American Guild of Organists, and has been appointed organist and choirmaster of All Souls' Church, St. Nicholas avenue. Mr. Steuterman was organist of Calvary Church, this city, several years.

Calvary Church Choir, under the direction of Ben Carr, rendered the oratorio "Holy City" by Gaul, Sunday evening, October 29.

Joseph Cortese, violinist and brother of Angelo Cortese, the harpist, is another addition to the circle of artists to come to Memphis. Mr. Cortese has opened a studio in the Glaslyn Building.

Mary Mynne, soprano, pupil of Mrs. David L. Griffith, has returned from Louisville, Ky., where she filled a week's engagement at the Seelbach.

Sue Harvard, soprano, of Pittsburgh, Pa., was a charming guest in Memphis this summer, and gave an "Hour of Music" before the members of the artist committee of the Beethoven Club. Miss Harvard's voice is beautiful, her manner most gracious, and it is to be hoped she will be heard in a recital here soon.

Another attractive and exceptionally talented guest recently was Joe Carr, pianist, a recent graduate of the New England Conservatory, who has made a successful concert tour through the South. Miss Carr is a Tennessee girl.

Mrs. A. D. DuB.

ONE HUNDRED AND FIFTY THOUSAND HEAR FRENCH BAND IN LONDON

Ballad Concerts Start Afresh on Wild Career—Pachmann Out-Pachmanns
Pachmann—The Modest and Hesitating Philharmonic—Beecham
Again to the Fore

33 Oakley Street, Chelsea,
London, S. W., October 9, 1916.

Our autumn musical season here has just begun with every show of a real success. Pachmann opened it, as it were—Pachmann, pianist and jester, lecturer on Chopin and any other matter, however extraneous, that may occur to him in the course of his performance. I went to hear him, for one reason, because I had purposely refrained from hearing him for a long time, since, in point of fact, he played a Chopin concerto at a Philharmonic concert here a long time ago and received the society's gold medal afterward. The performance, I recollect, was not worth a gold medal, if judged by Pachmann's own original standard. Many of the pieces he played at his recital in the last days of September were played not as the Pachmann of some years ago. So it was with the concerto at the Philharmonic. There is the same dangerous fluency, the same delicacy of touch, the same fantasy (only more so), the same Pachmann, only still more so. But whereas in the old days the sentiment was refined and of the kind required musically, now it has passed into a sentimentality on occasion that, however much it may tickle the ears of the groundlings, is just a little painful to those whose memories are long and have not failed them. And I see no hope of this disappearing, because it so manifestly is to the liking of those same groundlings. At his recital in Queen's Hall, Pachmann played to over £600, while at least £200 more were turned away from the doors. And mighty was the applause of the 600 pounders. I suppose that that is "good enough."

Ballad Concerts Loose Again

Then about the same time those fine old crusted institutions, the Ballad Concerts, started on their wild careers again. They are, to my mind, a wonderful thing. At them you may hear as beautiful singing as is to be heard in the concert room. But you will hear some of it in musically valueless pieces, so I rarely go nowadays to them myself. But there is this much to be said for these Ballad Concerts, that they have long ago created their own audiences, audiences developed from grandparents to grandchildren, and that they are often more interesting now than they used to be. One of the reasons for this is that at the Chappell Ballads a most excellent small orchestra of some five and forty players discourses music of a lightish caliber at intervals under the direction of Alec Maclean, who, as the municipal conductor at Scarborough, has had a long and ample experience of this kind of thing. Moreover, he happens to be not only a thorough musician, but also an artist sans reproche. He has rapidly made his public here, and this some public is a good deal stand-offish with newcomers, so that there is more in this than meets the eye at a first glance.

The Coy Philharmonic

More or less all the old established orchestral and choral societies have now issued their prospectuses for the season, the principal omission at the time of writing being our royal and ancient Philharmonic Society. They still refuse to be drawn into a statement of policy, a fact which I take to be a huge mistake. I have no feeling in the matter whatever, but there is this to be said: that when a society has kept its flag to the breeze since 1813 without once

furling it, there must be something wrong somewhere in its vitals when the second week in October is reached without its having given any sign of life. The society has done good work in its day, no doubt, but if it proposes to allow itself to die out, surely we should be acquainted with the fact if only in order that we may give its hoary ashes decent burial. I see no particular reason why it should continue to survive if it wants to die, and I do think, somehow, that it has done its appointed work. Least of all can I see why it should continue merely because it is a hundred and more years old. But in the back of the mind there lurks a hidden hope that something may yet be done to resuscitate it for even better things than ever yet it has accomplished; not, however, such things as those put forward by the London Symphony Orchestra, whose prospectus contains almost nothing but the everlasting Beethoven symphonies. There has been much scribbling of mild abuse of the directors of the L. S. O. on



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this point, and they rather disarm criticism by their ad misericordiam plea that they have their subscribers to consider, as they are a corporation whose existence depends entirely upon these subscribers. In that case, say I, there is no more to be said, save only that I am personally sick to death of hearing the changes rung on Beethoven's symphonies. Old Dan Godfrey at Bournemouth can find room in his municipal program for nearly sixty novelties in his season, including the first English performance of Sir Charles Stanford's piano concerto, which Harold Bauer produced at your Norfolk Festival last year. Sir Henry Wood has given us a goodly though not a great number of new things at the Promenade Concerts in Queen's Hall these last six weeks, and elsewhere I hear of new things to be heard. But practically never now at the hands of the L. S. O.

More Beecham Opera

Next Saturday Sir Thomas Beecham opens yet one more operatic season at his own theatre, the Aldwych, with a performance in English of Saint-Saëns' "Samson and



Percy Hemus

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Delilah." So far as at present arranged the repertoire will run much on the old lines, Puccini, Wagner, Verdi and so on. But also there are some other things, such as "Louise" and "Aida," which will be additions to the Beecham repertoire, while Percy Pitt has been rehearsing for some time Glinka's "Life for the Tsar," an opera which has not been heard here, I think, since it was played for "one consecutive night" in 1887 by an Italian company which failed to fill Drury Lane. (I write from memory, but I feel pretty sure that this is the fact.) There is something really fine in the way Beecham has kept going these last two years or so, for death and the war have, of course, seriously affected the ranks of the young operatic singers whom he was bringing on so well.

The Garde Républicaine in London

We have just finished a most thrilling week over La Musique de la Garde Républicaine from Paris. They came as the guests of the Guards' Brigade, who offered the invitation as a return for the hospitality of the French Government to the bands that visit France from time to time to play to the glorious fighting men. Unfortunately they limited their public performances practically to two. Of these, the first took place on a lovely autumn morning on the Horse Guards' Parade, when I was one of 150,000 people who went out to hear them. But a day or two later they gave a fine concert in the Albert Hall, which was filled to capacity. There I had the curious imagining that the music set down for them was that which their conductor, Capitaine Balay, M. V. O., had been told was of the character to be admired here. But à la Sousa when here, the band had arranged their own encore pieces beforehand and had placed the band parts in readiness on the desks. It was in these encore pieces that the band shone with coruscating brilliance. Their playing was magnificent. I have never heard better after its kind. The band consists of about eighty-five players, and just how many saxophones they possess I know not. But this I certainly do know, that nowhere have I heard a more perfect technic or a greater flexibility. They have none of the drill square, goose step rigidity, but are as flexible as the Boston Symphony Orchestra was under Nikisch. Now they are gone, after having stirred up an interest the like of which I have rarely witnessed in the cause of music "au pays des brouillards."

Open Secrets

I have heard today a rumor of a new musical magazine to be started here not long hence, which promises better things than any predecessor, and also of a little opera season of a very "reticent" order that may come into actuality next spring. But of these I must say no more at this moment. Meanwhile, a hearty greeting from

ROBIN H. LEGGE.

Zona Maie Griswold Busy

While preparing for her long Southern tour beginning November 27, Zona Maie Griswold is also kept busy with her New York duties. She is soprano soloist at the Central Church of New York, at the same time substituting for Adelaide Fischer at Temple Emanu-El while Miss Fischer is on her Western tour. Prior to her leaving, Miss Griswold has several recitals booked for private functions in the city and its environs.

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CHICAGO OPERA MANAGEMENT PRESENTS HUBBARD-GOTTHELF, FAMOUS OPERALOGUISTS

"Andrea Chenier" Subject of Talk—Alda Delights—American Symphony Draws Largely—McCormack Ill, Disappoints Big Houses—Leginska Makes Profound Impression—De Tréville Liked in Costume Recital—Chicago Symphony Gives Near Russian Program—Medinah Temple Concerts—Chicago Woman's Club—Local Artists and Pupils Events—Sing Verein Concert—Artists Association—Conservatory and Other Notes

Chicago, Ill., November 4, 1916.

For the benefit of its patrons the management of the Chicago Opera Association had Havrah Hubbard, with the able assistance of Claude Gotthelf, give one of his interesting operalogues on Giordano's opera "Andrea Chenier," which the association will present during its opening week. Mr. Hubbard held the close attention of his audience for nearly two hours, which in itself speaks volumes for his magnetism in speaking and the quality of his talk. Mr. Gotthelf's thorough musicianship and skill were in evidence throughout.

Metropolitan Star Delights in Recital

Scheduled for Sunday afternoon, October 29, was the recital by Frances Alda at the Illinois Theatre under F. Wight Neumann's direction. Not only does Mme. Alda understand the art of interesting her listeners with

her artistic singing, but her program of last Sunday demonstrated that she also understands the art of program building. She uses her delightful soprano voice with consummate artistry and skill and gives pleasure both to the ear and eye. Her many listeners were not lax in their enthusiasm and she was obliged to render several other than the programmed numbers. At the piano was that kizard of accompanists, Frank la Forge.

Gunn's Second Concert

The American Symphony Orchestra, Glenn Dillard Gunn, conductor, is drawing large audiences to the Cohan Grand Opera House for the series of programs which they are presenting there under the direction of F. Wight Neumann. Last Sunday, despite numerous counter attractions, was no exception to the rule. Those who gathered to listen to the work of this young but promising orchestra under the excellent directorship of Mr. Gunn were rewarded by playing which left little to be desired. Opening the program was Nicolai's "Merry Wives of Windsor" overture, followed by Felix Borowski's "Valse Pathétique," both of which Mr. Gunn's forces rendered with delicacy and effectiveness. The orchestra also played the allegretto from Tchaikowsky's sixth symphony. There were two soloists; Mae Doelling won much enthusiasm by her rendition of the Rubinstein concerto in D minor. Roderick White, a young violinist, plays with charm and draws from his instrument tone

that is full, round and beautiful. In the Paganini concerto he won justified success.

McCormack Disappoints Two Sold Out Houses

Due to John McCormack's indisposition, a sold out house was disappointed last Sunday, when the famous Irish tenor's second recital in eight days was postponed. On October 22 large numbers eager to listen to McCormack's singing could not gain admission, which necessitated the announcement of a second recital on the following Sunday. For this also, house and stage were sold out in advance.

Ethel Leginska a Unique Pianist

In a Bach-Brahms-Beethoven program, Ethel Legifiska, the much heralded pianist, made her appearance at the Blackstone Theatre, Sunday afternoon, under F. Wight Neumann management. Miss Leginska chose as usual to disclose her talents from a darkened stage and she won a success most gratifying, demonstrating beyond a doubt that she is a pianist of worthy attainments. Miss Leginska won her way into the hearts of her auditors. Each number on her program was played with brilliance and excellent musicianship and she finds no technical problems too difficult for her. This artist's offerings consisted of the Bach Italian concerto, Brahms' sixteen valses, Beethoven's "Eccossaises" and "Pathétique" sonata, and Brahms' variations on a Paganini theme. Miss Leginska made such a profound impression that she is announced for a return engagement in January.

Young Artists Appear Jointly

At the Playhouse on the same afternoon Esther Muenstermann, contralto, and Jessie King, pianist, disclosed their talents in a joint program. Possessed of a rich, clear contralto voice, used with intelligence and expression, Miss Muenstermann produces art that is both attractive and pleasurable. In her English group, made up of Carpenter, Jeanne Boyd, Old English and La Forge selections she was at her best. In John Doane the singer had an excellent and admirable assistant. His accompaniments are always a source of much pleasure to both artist and listener.

Miss King played a MacDowell concert etude with delicacy and intelligence and won much applause. Both these recitalists are young and with careful study should make much of the bright future that no doubt is in view for them.

Yvonne de Tréville's Costume Song Recital

Due to the indisposition of Germaine Schnitzer, who was scheduled for the fifth recital of Carl D. Kinsey's series at the Ziegfeld, Yvonne de Tréville provided the morning's entertainment. Mme. de Tréville has met with considerable success here and elsewhere with her "costume song recitals," which are always a source of interest and pleasure. Her refined vocal art, excellent interpretative powers and charming personality are known qualities and necessitate no further comment. Thus was this recital another treat for Mme. de Tréville's host of admirers and followers. Mme. de Tréville was ably assisted by Edith Bowyer Whiffen, accompanist.

Chicago Symphony's Third Program

With the exception of the Beethoven concerto for piano, the third program of the Chicago Symphony Orchestra's

(Continued on page 25)

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Press Opinions of the New York Recital at Aeolian Hall, October 31st:

ARTISTS PLEASE IN JOINT RECITAL.

"A program of unusual songs—unusual in that many of them were heard for the first time—was presented yesterday afternoon in Aeolian Hall at a joint recital of Roger de Bruyn and Merced de Piña.

"Of the twenty-five selections heard twelve were given their first public hearing at this recital. These included songs by Sgambati, Alvarez, Rogers, Fourdrain, Rubin Goldmark, Novacek, Rhene-Baton, Schlieder and Cotogni, so that they represented unfamiliar composers from nearly every part of the world.

"In addition there were numbers by such well known writers as Lalo, Granados, Mascagni, Leoncavallo, Dvorak and Burleigh.

"The artists were almost equally as unknown to the local concert public as was the greater part of their interesting program. But both Mr. de Bruyn and Miss de Piña are well known throughout the country as the producers of a series of romances in costume.

"Mr. de Bruyn possesses a tenor voice of sympathetic quality and Miss de Piña exhibited a pleasing mezzo soprano."—*New York American*.

"Fifteen of the twenty-odd lyrics of Roger de Bruyn, tenor, and Merced de Piña, mezzo soprano, newcomers in Aeolian Hall yesterday afternoon, were either brought forward in

manuscript or announced for first public hearing in New York. There were a 'Reveille' by James Rogers, an 'Ode' by Rubin Goldmark, but what were these among so many? Perhaps the keenest personal interest was taken in three Catalonian Mountain airs by Granados. The two singers finished with duets by Dvorak and Novak, and they proved their right to a hearing by versatility and scholarship."—*Evening Sun*.

UNFAMILIAR SONGS BY TENOR AND SOPRANO.

"Sixteen unfamiliar songs made yesterday afternoon's program of Roger de Bruyn, tenor, and Merced de Piña, soprano, at Aeolian Hall, one of the most individual of the season. The songs were not all of equal interest, but most of them justified their selection.

"Sgambati was represented by a duet, 'Sul Lago.' There was a new 'Garden Song' by Harry Burleigh and an impressive 'Ode' by Rubin Goldmark. Granados contributed three songs of a naive character, and there were other novelties by Novacek, Rhene-Baton, Schlieder, and Cotogni."—*Evening Mail*.

DUAL RECITAL GIVEN.

"The program was made up of music from more than twenty composers, it consisted of many songs for each

singer, among which were twelve or more marked for first hearing here, and several duets. Among the songs listed as new were one with title 'Ode,' by Rubin Goldmark one by Harry Burleigh called 'Garden Song,' and one by Frank Warner, 'The Mountain.' Umberto Martucci was at the piano. The audience was of good size."—*Evening Sun*.

"Roger de Bruyn, tenor, and Merced de Piña, soprano, gave a recital in Aeolian Hall, Manhattan, yesterday afternoon, accompanied by Umberto Martucci. Their program was ambitious and included numbers by Sgambati, Alvarez, Fourdrain, Lalo, Rubin Goldmark, Granados, Vivaldi, Schubert, and Schumann, Dvorak, Noyak and other composers. The audience was friendly and the vocalists gave of their best."—*Brooklyn Daily Eagle*.

"Merced de Piña, a mezzo soprano, and Roger de Bruyn, tenor, gave a joint recital yesterday afternoon in Aeolian Hall. It was an afternoon of bewildering diversity."—*Evening Journal*.

"There was a song recital at Aeolian Hall yesterday afternoon by Roger de Bruyn and Merced de Piña. They have appeared in costume recitals together with success. The house was full."—*Evening World*.

Recent Recital at the Hillside School of Norwalk, Conn. A Press Comment:

The South Norwalk (Conn.) Evening Sentinel, October 18:

SONG RECITAL AT HILLSIDE GREAT SUCCESS.

MUSIC LOVERS ENJOY LISTENING TO TWO EXCEPTIONALLY GIFTED SINGERS.

Before an audience of music lovers and members and friends of the Hillside School the two unusually gifted singers, M. Roger de Bruyn and Madame Merced de Piña, gave last evening the program of songs which was announced in these columns last Saturday. Both artists left the audience delighted both with their art and the quality of their voices.

From the opening duet, "Sul Lago," by Sgambati, to the closing number every selection given was interesting musically and was delightfully rendered. The program was the same as that which will be given in Aeolian Hall, New York, later in the month, and offered a most unusual selection of musical novelties. Among the songs which were given for the first time or sung from manuscript were "Tristezza," by Alvarez; "Garden Song" (MS), by permission of Ricordi & Co.; "Reveille," by James H. Rogers, and "La Bas," by Fourdrain; "Rapsodia Primavera," by Leoncavallo, and "Etornado," by Mario Cotogni, sung by M. Roger de Bruyn. Those sung by Mme. Merced de Piña, for the first time, or from manuscript, were: "Aïram," by Elorduy; "Ode," by Rubin Goldmark; "The Mountain" (MS), by Frank H. Warner; "Mondessauber," by Novacek; "Soyons-unis," by Rhene-Baton, and "Chanson du Vent," by Schlieder.

The aria from "L'Amico Fritz," sung by Madame de Piña, showed especially well her mastery of vocal art and in her rendition of Schumann's "Der Helden" she gave an additional proof of her versatility. M. Roger de Bruyn in the aria from "Reginella," showed unusual ability and won the enthusiastic applause of the audience. Among the most charming of the selections were the three duets at the close. The first being "Die Flucht," by Dvorak, the second, "Dein Bild im Herzensgrund," by Schmitt-Csanay, and the last "Zigeunerlied," by Novak. These numbers, originally soli, were arranged in duet form by the talented accompanist, Signor Umberto Martucci, who added greatly to the pleasure of the evening by his sympathetic rendering of the piano part of the program.

Both artists were enthusiastically endorsed at the close of the program and received later many delighted expressions of pleasure from individual members of the audience.

What the President of the School Wrote:

HILLSIDE SCHOOL, NORWALK, CONNECTICUT.

October 18, 1916.

My dear Monsieur de Bruyn:

I wish to express my sincere appreciation of the great pleasure afforded to our friends and the members of the School by Madame de Piña, Signor Martucci and yourself last evening.

With best wishes for a most successful winter and with greetings, I am, Very sincerely yours,
MARGARET R. BRENDLINGER.

Recital at the Misses Tewksbury School, Scarsdale, N. Y. What the Head of the Musical Faculty Wrote:

THE MISSES TEWKSBURY'S SCHOOL, SCARSDALE, NEW YORK.

October 27, 1916.

My dear Mrs. Lewis:

When I write to tell you how thoroughly we enjoyed the recital of songs and duets given here last evening by Merced de Piña and Roger de Bruyn, I am voicing the opinion of not only Miss Tewksbury and myself, but that of the entire school, faculty and students. There was something in their varied and unique program to appeal to every one, each number was given with exquisite finish and a fine sense of musical values. While the art and the lovely voices of Madame de Piña and Mr. de Bruyn gave us so much pleasure, we enjoyed quite as much learning to know them personally and are looking forward to having them with us again.

Thanking you for putting us in touch with two such interesting and delightful artists.

Very sincerely yours,

(Signed) JANET RAMSAY.

What Miss Tewksbury, Principal of the School, Wrote:

THE MISSES TEWKSBURY'S SCHOOL, SCARSDALE, NEW YORK.

October 29, 1916.

Dear Mrs. Lewis:

I know that Miss Ramsay has written you telling you how we appreciated the concert given us on Thursday.

Aside from the music of which Miss Ramsay has spoken with a musician's understanding, there was a great pleasure in having both Mr. and Mrs. de Bruyn here because of their sincerity of purpose and their simplicity of manner. They were charming in their attitude toward the girls after the concert, explaining the music, answering questions, so simply and so sincerely that the girls gained a very real idea of the vision and integrity of purpose which lies behind the true artist. I think that both Mr. and Mrs. de Bruyn have the ability of creating an artistic atmosphere to which young girls respond because of their very simplicity and fineness of feeling. I was truly delighted and we have asked them to come out to dinner on Sunday, showing that our admiration is genuine.

We have you to thank for this pleasure and I am expressing the sentiment of the entire school when I say that we are deeply grateful to you for the evening.

Sincerely yours,

(Signed) EDITH M. TEWKSBURY,
White Plains, N. Y.



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DETROIT

**McCormack and Amato Hold Boards at the Arcadia—
Notes of Local Artists, Conservatories and Managers**

At the Arcadia, Monday evening, October 9, the Central Concert Company made its initial bow to a Detroit audience by presenting Pasquale Amato in recital to a capacity house. Mr. Amato presented a delightful and unhackneyed program, the major part of which was sung in Italian and French. As no English text was given, it was no small tribute to the art of the singer that so large a mixed audience enjoyed it, as it undoubtedly did, for a repetition of several numbers was demanded, but when on the stroke of eleven the famous baritone responded with the familiar aria from "The Barber of Seville" and the Toreador song from "Carmen," enthusiasm ran riot, and only the dimming of the lights sent the audience home.

Albert Stoessel, violinist, played two groups to the apparent satisfaction of the listeners. Not the least of his work was the beautiful obligato to one of the songs by Gretchaninow. The sympathetic work of Maurice Lafarge at the piano deserves especial mention.

Altogether the new venture started off glowingly and the officers—Jesse L. Woods, president; W. H. C. Burnett, vice-president, and Henry G. Wormer, secretary and treasurer—are to be congratulated in setting so high a standard at the beginning of what promises to be the most brilliant musical season in the history of Detroit.

Philharmonic Course Presents McCormack

Manager James E. Devoe presented John McCormack for the first concert of the Philharmonic Course at the Arcadia, Tuesday evening, October 10, and the famous tenor, as usual, was greeted by a capacity house.

Notes

The conservatories and the private teachers are once more in the full swing of work. A visit to the Ganapol School of Musical Art revealed a veritable hive of activity, with every promise of a most successful season.

Harriet Story Macfarlane, mezzo-contralto, has returned from a gratifying concert trip in the East. Among other engagements was a recital at the Roycroft Salon. Mrs. Macfarlane's singing is marked by fine discrimination in discovering the possibilities of her songs, and composers are always delighted with her interpretations of their work.

Among those noticed at the Amato concert, Monday evening, was Eleanor Hazzard Peacock, who in the midst of a large party of friends, seemed radiant in spirits. The coming season gives every evidence of being a busy one for this gifted soprano.

Much interest is being displayed in the Interstate Opera venture of which Dr. and Mrs. Corey are the local representatives. The Wagner Memorial Association held a meeting last week to formulate plans for the production of the Wagner operas that are promised. It is hoped that Detroit will grasp her opportunity and support this splendid undertaking which will mean so much to the Middle West.

J. M. S.

Long Island Musical Art Society

The third season of the Musical Art Society of Long Island has commenced, and the dates for the concerts follow:

Four evening concerts at the Garden City Hotel: Tuesday, November 14, 1916; Tuesday, December 19, 1916; Tuesday, March 27, 1917; Tuesday, May 22, 1917.

Four musical afternoons at 122 Stewart avenue, Garden City: Saturday, October 28, 1916; Saturday, January 27, 1917; Saturday, February 24, 1917; Saturday, April 28, 1917.

Owing to very important work in composition that Harriet Ware is obliged to do, the executive board has granted her a leave of absence for one season. Miss Ware has chosen G. Waring Stebbens (director of the Singers Club, of New York) to take her place during her enforced absence.

National Opera Club Meeting

Members of the National Opera Club of America filled the grand ballroom of the Waldorf-Astoria Hotel, New York, October 26, and listened to a program devoted to Verdi and his operas, Chev. Dante del Papa, chairman. Following his talk, Verdi music was sung and played by Elsa Golding, Josephine Dowler, Camilla Elkjaer, Susan Hawley Davis, Josephine Bettenetti, Emma A. Dambmann and Mr. del Papa; Bernice Maudsley at the piano. Miss Golding, a piano pupil of Carl Fiqué, made a favorable impression with the "Rigoletto" fantasia (Liszt transcription), and Mmes. Bettenetti and Dambmann sang with unity and dramatic effect. Some officers interested in the

program were Mme. de Vere, Florence Mulford, Bernice de Pasquali and Frances Alda, the last named being honorary vice-president.

Etude Prize for Fay Foster

Fay Foster has been awarded the \$100 prize for the best piano composition in the Etude contest, inaugurated by the Theo. Presser Co., of Philadelphia. The work is a difficult staccato etude, suitable for teaching or concert use.

This is the third prize Miss Foster has captured since her return from Europe, four years ago. The first was



FAY FOSTER,
American composer.

offered by Die Woche, of Berlin, in an international contest where over 4,220 manuscripts were sent in. In 1912 she won first place in the American song competition in New York.

Miss Foster's compositions are published by seven of the leading firms in this country, and are on the programs of such artists as Paul Althouse, Dan Beddoe, Anna Case, George Dostal, Paul Dufault, Jenny Dufau, Hazel Eden, Lois Ewell, Lucy Gates, Clara Clemens, Gabrilowitsch, Cecil Fanning, Orville Harrold, Percy Hemus, Frederick Martin, Oscar Seagle, Constance Purdy, Ethelynde Smith, Mrs. Frank King Clark, Jane Osborn Hannah and many others.

By request Miss Foster is now preparing for the Etude a series of articles on her musical studies abroad.

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castle, Stan-Kywet Hall, which is the home of Mr. and Mrs. F. O. Seiberling, in Okron, Ohio. Evan Williams and Cecil Fanning took leading parts in the celebration and were the musical high lights of the occasion.

Kneisel Quartet at People's Auxiliary

The Kneisel Quartet gave the first Friday evening chamber concert in the series arranged by the People's Sym-

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phony Auxiliary Club, in the auditorium of Washington Irving High School, New York, October 27, 1916. Beethoven's Quartet in D major, op. 18, No. 3, and César Franck's quartet in D major made up the program.

Willem Willeke, solo cellist, was heard in three pieces, by Molique, Noren and Jeral; the last number, a "Polo-naise Fantastique," was received with tumultuous applause, and he played an encore, Clarence Adler at the piano.

The second Friday evening Chamber concert, November 24, will have the Philharmonic Trio, in works by Schumann, Marrucci and Andrae.

The second Saturday evening chamber concert, November 11, will present David and Clara Mannes in a sonata recital, the composers being Beethoven, Brahms and moderns.

Cara Sapin Now of Boston

The latest success of Cara Sapin, the soloist with the Boston Philharmonic Orchestra at the first Copley concert, at the Copley Theatre, was chronicled in the MUSICAL COURIER.

The career of Mme. Sapin is interesting. Her first work vocally of consequence was in her native city of Louisville, Ky., where the ground work was well done. In 1910, Mme. Sapin took up serious work with Joseph Regneas, which she continued for nearly four years. Mr. Regneas prepared Mme. Sapin for a hearing of the directors of the Metropolitan and Boston Grand Opera Companies, which resulted in her appearance at a Sunday night



CARA SAPIN,
of Boston.

concert at the Metropolitan Opera House, and a contract with Mr. Russell, manager of the Boston Grand Opera Company, of which she was a brilliant member.

After the discontinuance of the opera performances in Boston, Mme. Sapin concertized under a Boston management. Last year she appeared at more than 100 concerts, and this season bids fair to overtop last season's activities.

Mme. Sapin is most enthusiastic over her work with Joseph Regneas, and while giving due credit to those with whom she worked before placing her fortunes in his hands, she feels that the work done at the Regneas studio is the very rock and mainstay of her firm grip upon herself, her voice, and upon her career, which is now an assured and safe fact.



LEOPOLD GODOWSKY
EDITOR-IN-CHIEF

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NEW YORK MOZART SOCIETY PRESENTS "AIDA" AT AFTERNOON MUSICALS

Verdi's Opera Given With Brilliant Effect by
Private Musical Club—Mrs. Noble McConnell
Discusses Reasons for Society's Success
With Musical Courier Representative

Opera for an afternoon club musicale has been accomplished—smoothly and brilliantly. It remained for a New York musical society to conceive the idea and to bring it to its fulfillment. As a matter of moment in club history, it may now go on record that Saturday afternoon, November 4, Verdi's "Aida" was given at the first private musicale of the season of the New York Mozart Society, under the direction of Milton Aborn, with well known operatic artists in the title roles, an adequate chorus, and excellent orchestra directed by Joseph Pasternack, with complete stage setting. The ballet only was omitted. It was a stupendous undertaking for a private club, but nothing seems to daunt the president of the New York Mozart Society and her alert board of directors.

Apropos of the last statement, and to ramble a bit—the writer caught that busy lady, Mrs. Noble McConnell, the society's president, between motoring in from Scarsdale, her summer home, and a luncheon in her honor at Hotel Astor, at her handsome new apartment, Hotel Walton, New York, recently, and quite insistently questioned her as to just what witchery had been brought to bear in bringing the society, now only in its eighth year, to such strength and prominence.

"You wish to know some of my secrets?" with a quizzical smile. "Well, first of all, the president of the New York Mozart Society works while others sleep. I am always on the lookout for defects and planning to correct them. My board of directors say that I usually get what I start after"—with delightful directness.

"You 'started after' Caruso, I believe," the writer ventured.

"Indeed! And for five years I have been after him. He is to sing at our final evening concert"—with the satisfaction that comes from something attained by persistency. "Do you know," she resumed, "that until now, he has positively refused every one else for private club engagements?"

"The responsibility of the president of a woman's club is unlimited," Mrs. McConnell continued thoughtfully. "She must never cease her vigilance. Rotation in office is a good thing in many cases, but put responsibility on one woman's shoulders, and she must get out and hustle. It brings out everything that is in her. 'Too many cooks spoil the broth,' so there should be concentration of authority.

"Again the president must be always open to suggestion. She must be broadminded, a woman of experience, take what is for the general good of all and know how to 'separate the sheep from the goats.'

"There are too many 'deadheads' being carried along among woman's clubs, and one secret of the Mozart Society's success is that every one must pay her dues. A courtesy is extended in this respect, and that to Mrs. William Tod Helmuth for life, and to Mrs. Belle de Rivera for the season of 1916-1917.

"Again, much of its success is due to its great courtesy to strangers. There is a most efficient corps on the reception committee. No club entertains more widely, both as a club and individually.

"Then, too, the society has a paid secretary, who is at her post all day long. Such a position demands a young woman, who represents a combination hard to get. She must have executive ability, be a born lady and a tactful buffer between the president and the world. Martha Reece, secretary of the New York Mozart Society, never has missed a day, and much of the success of the society is due to her ability.

"One more 'secret'—the president does not use the club for social aspirations. The work is too trying. Sometimes the reins have to be drawn very tight; and to use the vernacular, the president must always look out that 'things are not put over on her!' She must be willing to pass sleepless night, when there is a \$20,000 contract to meet, and she wonders where the money is coming from.

"Last but certainly not least, there are the efficient officers and directors, upon whose unflinching co-operation the president can ever rely. These are: Mrs. Homer Lee, first vice-president, 551 West End avenue; Mrs. Clarence Burns, second vice-president; 3 West Ninety-second street; Mrs. Adolph J. Wells, third vice-president, Hartsdale, N. Y.; Mrs. J. Schenck Van Siclen, secretary, 231 West Ninety-sixth street; Mrs. Frederick C. Stevens, treasurer, 325 West End avenue; directors, Mrs. John J. Hayes, 301 West 106th street; Mrs. Isidore Burns, Hotel Wolcott, 4 West Thirty-first street; Mrs. John T. Taylor, Connecticut Apartments, Washington, D. C.; Mrs. James J. Gormley, 916 St. Marks avenue,

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The gist of the foregoing statement of the president went through the writer's mind last Saturday afternoon, when she saw the Hotel Astor grand ballroom taxed to its utmost capacity with the Mozart Society members and guests. There was naturally no suggestion of the "sleepless nights" in the easy manner of Mrs. McConnell, when gowned à la mode, and carrying a large bouquet of orchids, she, in her delightfully witty and charmingly intimate talk, welcomed those present and told of the season's plans. Miss Reece was unassumingly on duty, and leading members were quietly attending to the smooth running of the social machinery.

Alice Nielsen was Mrs. McConnell's guest of honor and Mrs. William Tod Helmut was also her guest.

Men in goodly numbers had taken advantage of the opportunity to be present, a privilege rarely granted by Mozart Society members.

But "to return to our muttons"—the pièce de resistance of the musicale. The "Aida" production was given in Italian. Mary Jordan, of the Century Opera Company, was a handsome and vocally convincing Amneris. Her conception of the part was individual and well tempered. Bettina Freeman, of Covent Garden and the Boston Opera Company, sang the title role, throughout acquitting herself with highly commendable vocalism and interpretation. In the Nile scene she was particularly the part. Roberto Viglione's Amonasro gave much pleasure. Henry Weldon, of the Brussels Royal Opera, was a resonant voiced and impressive Ramfis. Fausto Castellani sang the part of Rhadames; Hugo Lenzer, The King; Kenneth Angus, Messenger and Maddelina Boos, priestess.

Soloists, chorus, orchestra and stage equipment, all adapted themselves admirably to the occasion. For this

production the Hotel Astor management is reported to have said that it was the biggest undertaking of such a nature it had ever attempted. Certainly congratulations are in order to each and every one who was directly concerned in the event.

Ensuing afternoon musicales are scheduled as follows: December 2, Alice Nielsen, soprano and Jascha Bron, violinist; January 6, Leopold Godowsky, pianist, and Idelle Patterson, soprano; February 3, Belle Storey, soprano, Hugh Allan, baritone, and Lucile Orrell, cellist. The soloists for the evening concerts are: December 12, Frances Alda, soprano; February 14, Giuseppe de Luca, baritone, and Claire Lillian Peteler; May 8, Enrico Caruso.

"That girl next door to you still abuses the piano?" "No; she's got a cornet now." "Gracious! That must be worse, isn't it?" "Not at all. It's only half as bad. She can't sing while she's playing the cornet."—Boston Transcript.

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PHENOMENAL TRIUMPHS OF LUCIEN MURATORE

AS DON JOSÉ IN "CARMEN"

Toledo Blade, October 17, 1916.

Muratore presented a picture quite as notable and interesting as that of Farrar; of noble aspect and bearing, furnished with a voice of great beauty and power, an artist to his finger tips, Muratore fascinated his hearers with the sincerity and appealing power of his characterization of Don José. His acting has the repose and delicate finish of the French school, and his vocalism, too, is of the highest type. It would be useless to mention especial points in a rendition all so good—but one can never forget his "Flower Song"!

Milwaukee Sentinel, October 19, 1916.

Muratore visualized the passionate soldier lover in splendid fashion. A role entrusted to him is sure of being not only well sung but well acted, for his career in the French theater includes service on both the singing and acting stages. Without doubt his recent enlistment with his country's fighters in the European trenches is responsible in part for the military impressiveness of his bearing.

Milwaukee News, October 19, 1916.

TENOR DAZZLES AUDIENCE

While Farrar fascinated, Mr. Muratore, tenor, dazzled the audience with his art that is from the gods. His is a voice of a century. It is without flaw, of great beauty, and contains a purity of tone and timbre that makes it a delight to listen to. His impassioned "Flower Song" was poured forth thrillingly, tenderly and with art that has such distinction, such style, sweep and surge, that it surpassed anything that any one else might attempt to do. He sings with manly sincerity and force and a mellowness and grace that make him supreme. His presentation of Don José is touching and poignant.

Toledo Times, October 17, 1916.

Lucien Muratore's Don José was a revelation. His powerful tenor reached in unabated sweetness to the farthest recesses of the mammoth hall, and his dramatic interpretation of the role was thrilling.



Milwaukee Evening Wisconsin, October 19, 1916.

When the audience ceased expecting Carmen to snap other characters' noses off or tear up scenery and costumes, it could observe without distraction the art of that splendid singer and actor, Lucien Muratore, whose work stood out as a triumph of the production. The great French singer disclosed a visualization of Don José one will remember when he recalls other actors in the part, for it was acted with a vividness, strength and emotional convincingness that made the character live; and the music was set forth with artistry of a high order, Muratore's ringing voice in such a song as "La fleur que tu m'avais jetée" arousing the audience to a high pitch of enthusiasm.

St. Paul Pioneer Press, October 21, 1916.

Of Lucien Muratore's Don José it is difficult to write with calmness. His rich, full, passionate, perfectly cultivated voice is a most beautiful one, and the depth and restrained force of his acting was something of a revelation when one recalled the usual ranting and hysteria indulged in by Italian Don José's.

St. Paul Daily News, October 21, 1916.

The Don José of Lucien Muratore, the French tenor, is a revelation in what may be accomplished with this role, dramatically speaking.

His voice, to begin with, is of the utmost beauty, and he sings with an ease and naturalness that have the reinforcement of consummate art and deep sincerity. But to those who have heard the opera often, it was perhaps his conception of the character that proved most striking. With talent and technique that would make him a great figure on any stage, he sets forth the type—at first a simple, stolid soldier-peasant, developed under the lash of Carmen's fickle passion into a half-crazed, cunning creature, maddened, at last, to murder, as an alternative to seeing her belong to another.

Muratore's extreme grace and authority of person are great assets in his performance, and his skill in the art of makeup is also very noticeable.

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Samoiloff Lecture and Pupils' Concert an Event of Musical Importance

October 27, L. S. Samoiloff, the well known singing teacher, gave his second lecture in Carnegie Hall, New York, on Voice Culture, assisted by a few of his professional pupils. Mr. Samoiloff in a very clear and humorous manner talked on the voice.

Miss Strang showed tremendous progress since her last appearance. In the duet with Mr. Samoiloff the voices blended well. The beginners were the surprise of the evening. The Neapolitan song and the aria from "Tosca," by Mr. Gervasi, disclosed real Italian fire and expression. His



LAZARD S. SAMOILOFF,
Lecturer on voice culture.

voice has melodious quality, and he showed the Samoiloff method. Mr. Gervasi had to make ten bows to the audience.

Miss de Loca, a pretty Italian girl, has a rich, deep contralto voice. Her singing was a delight.

In no voices was the progress so noticeable as in those of Mr. Allen and Miss Vizetelly. Mr. Allen sang the aria from "Bohème" with big, round voice. He took the high C with perfect ease, and kept it with confidence. Mr. Allen's voice is lyric dramatic, and he sings difficult dramatic arias as well as lyric.

Miss Vizetelly sang the aria from "Tosca" by Puccini. Her voice sounded round, full and rich, and her high tones are just as full and big as the middle and low registers.

Miss Spinner sang with light and beautiful bird like voice the waltz, "Se Saran Rose." Her voice pleases and she delighted the audience.

Miss Jacobs, Mr. Samoiloff discovered in Brooklyn, and he promises her a great future if she will work. Every time she appears she finds new admirers. Her voice is exceptional.

Miss Holt is well known in the professional circle as a singer of merit. She has just returned from a successful concert tour under the Chautauqua management. She took the audience by storm. Her work is that of the artist, and shows what a good teacher can do with a talented pupil. Excitement and stormy applause followed her singing.

Mr. Samoiloff gives his next pupils' recital in the Wanamaker auditorium, and after that in Delmonico's, middle of January.

Mrs. Okun accompanied exquisitely.

The hall was packed to the doors, and this was one of the most successful concerts ever given by Mr. Samoiloff. The Bel Canto Musical Bureau, of which Mr. Samoiloff is musical director, with offices in Carnegie Hall, New York, already has secured a number of engagements, through the announcement in the MUSICAL COURIER, and begs artists to register by letter only. Special appointments will be granted to artists for personal talks. All communications are strictly confidential.

An Esperanza Garrigue Pupil to the Rescue

Tsianina, the American Indian princess brought to New York City by Charles Wakefield Cadman to interpret his songs, due to a cold was unable to sing before the Musicians' Club, October 24.

Edith Hallett-Frank was sent for to take her place at a moment's notice; although Miss Hallett-Frank was also suffering from a severe cold, she sang with notable success.

Miss Hallett-Frank had no idea at 2 p. m. what she was to sing that evening. She was at Esperanza Garrigue's studios, where she is preparing her program for a long

tour. She declares that it was Esperanza Garrigue's tone placing exercises which enabled her to sing over the cold and to help Mr. Cadman bring his beautiful music before his numerous audience of distinguished musicians.

Harold Fix Appears With Giuseppe de Luca and Anna Fitziu

Harold Fix, pianist and accompanist, appeared on Sunday afternoon, October 22, at Symphony Hall, Boston, as accompanist for Giuseppe de Luca, baritone of the Metropolitan Opera Company. On Tuesday evening, October 24, he was soloist on the same program with Anna Fitziu, and accompanied the soprano, at Huntington, W. Va. His solo was enthusiastically received and his accompaniments artistic.

Cadman Bookings

Bookings for Charles Wakefield Cadman and Princess Tsianina are: Passaic, N. J., November 3; Northampton, Mass., November 6; St. Louis, Mo., November 9; Burlington, Iowa, November 13; Chicago, Ill., November 15; Shreveport, La., November 18; Waco, Tex., November 22; Houston, November 25; Kansas City, Kan., December 1; Duluth, December 8; Milwaukee, December 12; Galesburg, Ill., December 14.

Bettina Freeman's Engagement

The engagement is announced of Bettina Freeman, the dramatic soprano, at present with the Interstate Opera Company, who was formerly at Covent Garden, with the Boston Opera Company and also with the Century Opera, to Robert Thorpe, of this city and Houston, Texas, now in active service in France with the American Aviation Corps.

Miss Kranich Engaged

Mr. and Mrs. Frederick Kranich announce the engagement of their daughter, Vivienne Kranich, to Edward G. Burkhard, son of Mr. and Mrs. E. M. Burkhard. Mr. Kranich is the head of the well known firm of Kranich & Bach. Mr. Burkhard is a graduate of Columbia University, class of 1914. Both the young people are greatly interested in musical events, having received thorough education in both vocal and instrumental work.

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 { Kreisleriana 2 and 8
Cyril Scott...{ Dance Nègre
 { Irish Reel
Ornstein.....{ Impressions of Notre Dame
 { A la Chinoise
Debussy.....{ Reflets dans l'eau
 { L'île joyeuse
Chopin.....{ Valse G flat major
 { Andante Spianto et Polonaise
Grieg.....Three Norwegian Sketches
Alabieff-Liszt...The Nightingale
Liszt.....Mephisto Waltz

Seats on Sale at Box Office, Nov. 12. Mail orders now received by M. H. Hanson, 437 Fifth Ave. Boxes: \$15.00. Seats: \$2.00, \$1.50, \$1.00 and 50c.

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"CARMEN" ON A HUGE SCALE**Creator Interested in New and Interesting Project**

The "Carmen" Producing Company has just been organized under the laws of the State of New York, with a limited amount of stock at \$100 per share, to exploit on a grand scale, in memory of the great composer, Bizet, his masterpiece, "Carmen."

The inspiration to make a mammoth production of this tuneful, picturesque opera, with its wonderful story, was furnished by the immense drawing power of the story on the screen. To judge from that, from the commercial standpoint the presentation of a production of this opera, perfect in every detail, to the music loving public, ought to be a big financial success, for the inducement to hear the real score of the music and see the action and picture for a scale of prices within the reach of all will be so much the stronger.

A special public interest in this organization is sought through the sale of a limited amount of the stock, and the paragraphs below are the best guarantee that the undertaking is a safe investment:

1. Giuseppe Createore has associated himself and will be responsible for the perfect selection of the artists and conducting of the opera, which will be sung in its original language—French. His connection with the company, on account of his national reputation as a great musician, will undoubtedly create a large interest, and as an assurance that he will be master of the situation, we quote the words of Oscar Hammerstein, when approached for his operatic advice in regard to the scheme: "Createore will conduct the opera with supremacy."

2. There will be considerable interest manifested by the music loving public throughout the country to see what Createore will do with the entire opera after he has made what is considered the finest arrangement on record for instrumental selection.

3. The cast will be selected from the finest singers in the market, and it will be a double cast, with two "Carmens" who will sing the role with two different conceptions, a fact calculated to attract a great deal of attention from the newspapers as well as the public.

4. The entire production with scenery, costumes, paraphernalia, electrical effects, are guaranteed perfect in every respect. Contracts for same have been made with reliable parties of experience in every department.

5. Createore has reorchestrated the score, which was written forty-one years ago, and has brought out new effects which will bring added interest.

6. The publicity department will be in the hands of those who have ability and experience, and systematic advance work will be adopted to let the music lovers as well as the general public know in what high class manner the opera of "Carmen" will be presented in their city or town.

7. As an assurance of confidence in the success of this enterprise, the "Carmen" Producing Company announces that Signor Createore has secured for himself a big block of this stock. Frank Gerth, who is secretary of the company, conducted the sale of the tickets. He has also been appointed the general manager for the organization, and invites correspondence from managers as well as music promoters.

Clark Recital Postponed

Charles W. Clark, who was to give a recital at Aeolian Hall, Friday evening, November 3, was the victim of a sudden attack of hoarseness which came on in the afternoon. He appeared on the stage, excused himself, and attempted to begin his program, but a trial of two songs showed that it would be impossible to continue. Mr. Clark promised the recital for a postponed date and declared all money paid for tickets refunded, retiring amid a hearty round of applause from a sympathetic audience, which regretted the singer's misfortune as much as he himself.

Katharine Dayton Recital

One of the most unique recitals of the season was that of Katherine Dayton, diseuse, at the Punch and Judy The-



CREATEORE, INTERESTED IN A GREAT "CARMEN" PRODUCTION.

atre, on November 1. A large and friendly audience turned out to greet the versatile young woman, whose program consisted of old and modern folksongs which she interpreted delightfully.

The "Thumbnail Sketches" in "Temper and Temperament" appeared to be the most popular of all the selections.

ARTHUR HACKETT

the tenor

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Miss Dayton's voice is sweet and pleasant to listen to at all times, but her personality, a most unusual one, is the keynote to her charm as a diseuse.

Ada Sassoli to Wed

Ada Sassoli, the harpist, is to be married in Bologna, Italy, early in December, to Major Guido Buata, of the Italian army.

BOSTON SYMPHONY IN BROOKLYN**Ernest Schelling's Violin Concerto Heard**

The first in a series of five Brooklyn concerts by the Boston Symphony Orchestra was given at the Academy of Music last Friday evening. The program began with Chausson's B flat symphony, an agreeable work, smoothly played. The "Faust" overture by Wagner gave further evidence of the tonal and technical mastery of the orchestra under Dr. Nueck. Its final number was Strauss' "Eulenspiegel," a splendid bit of virtuosity in performance.

Ernest Schelling's new violin concerto was given its premiere. It is a melodious, brilliant, and most musicianly piece of composition, well scored and written with intimate knowledge of the solo instrument. The novelty, played by Fritz Kreisler, won marked approval from the audience.

William Wheeler's Recital Significant

William Wheeler's first recital at Aeolian Hall, on Thursday evening, November 2, proved that Mr. Wheeler is without doubt one of the best tenors heard here this season. Although he has been engaged in church work for a number of years, this was his first appearance in the concert field, though, judging from the success with which he met, it will not be his last.

Opening with a group of old Italian songs, which included "Amarilli, Mia Bella" (Giulio Caccini), "Vezzozette e care" (Andrea Falconieri), and "Danza, Danza, Fanciulla Gentile" (Francesco Durante), the singer gave evidence of a rich voice, the lower notes of which resembled in quality those of a baritone. His phrasing, style and diction were exceptionally fine. The German group was most interesting. It contained "Frühlingsglaube" (Schubert), "Der Himmel hat eine Thräne Geweint" (Schumann), "Minnelied" (Brahms), "Wenn du zu den Blumen gehst" (Wolff), and "Liebeshymnus" (Strauss). Several had to be repeated.

Perhaps the most popular group and certainly the most unique was the folksongs. "The Lark in the Clear Air," "Inghean an Fhalatinigh," "Deep River" (Burleigh), "Way Up on Ol' Smoky," "Elorela" and "She Answered Me Quite Modestly." In this group Mr. Wheeler displayed a keen sense of humor, at the same time maintaining at all times a refinement of style that was marked.

"Art" (J. Bertram Fox), "One Year" (Burleigh), "A Slumber Song" (Hartmann), "My Dearie" (Philip James), and "Such a Starved Bank of Moss" (Manney) completed the English group. In all of them Mr. Wheeler's interpretation was characteristic of intense feeling. He is a welcome addition to the concert field.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Creatore, the popular band leader, is organizing a
"Carmen" company with which he will go on tour,
conducting the orchestra himself.

At its fifth pair of concerts, November 10 and
11, the Chicago Orchestra is to present a Wagner
program, with Clarence Whitehill as the soloist.

Gatti-Casazza is very lucky, on the sudden de-
fection of Miss Bori, to be able to obtain at once
so good an artist as Claudia Muzio. It would in-
deed be surprising if she does not win for herself
here the same measure of public favor which has
attended her wherever she has appeared.

It is a pleasure to be able to record that the Ga-
brilowitsch recital at Aeolian Hall made a good
showing in the number of listeners present. If Zim-
balist, whose Carnegie Hall concert was so poorly
attended, had played in a much smaller hall, like the
Aeolian, his audience would have looked as present-
able as did that of Gabrilowitsch.

Our energetic and esteemed contemporary, the
Pacific Coast Musical Review, is out with its six-
teenth anniversary edition, a forty page paper, hand-
somerly made up and filled up with interesting mat-
ter. Among the features are special articles on
"The Music Clubs of California," "L. E. Behymer,
Western Impresario," "Standardization," "Oliver
Morosco," etc. The issue is filled with a measure
of news and advertisements which augurs well for
the season's tonal activity on the Pacific Coast, and
must fill Editor Metzger's heart with joy. He is a

potent musical and journalistic force in his part of
the country.

There must be something in the saying about the
survival of the fittest. Elgar's symphonies and
Puccini's "Girl of the Golden West" are among
the things that were, in spite of press agent hulla-
baloo and critical puffing.

Karl Hahn's success as leader of the New York
Arion and the Mozart Society of New York, led
last week to his unanimous election as director of
the Brooklyn Arion, the society which won the
Kaiser prize two years ago.

The record of twenty-one engagements in a single
month (October), just achieved by Christine Miller,
is not only a striking testimonial to the popularity of
the artist, but about as strong evidence as one could
desire of the quality of her art.

As the price of everything else in this country
is going up, why should the music teachers not
raise the price of their lessons? If they do not,
there is no equable ratio between the stationary in-
take and the constantly increasing outgo. Up with
the prices!

Among the most interesting of the early concerts
in New York was the recital for two pianos, given
by the Sutro sisters. They are the American
pioneers in programs of original compositions for
two pianos and have gained wide recognition in
that field as artists of charm and distinction. Their
Carnegie Hall recital was a huge popular success.

It is settled that the San Francisco Symphony Or-
chestra will give ten "pop" concerts on Sunday
afternoons. This plan will keep the Hertz sym-
phonists busy, as on each Sunday following the bi-
monthly symphony concerts given on Friday, the
program of the latter will be repeated at a lower
schedule of prices. On alternating Sundays the
"popular" concerts will be given with prices begin-
ning at twenty-five cents.

The enthusiastic reception extended to Maud
Allan's art in New York and Philadelphia has been
duplicated at every place visited by the wonderful
symphonic dancer and visualizer of music, and her
tour is netting her reams of critical praise, bushels
of financial profits, and mountains of applause and
admiration. The States of New York and Pennsyl-
vania have been visited by Miss Allan, her company
and orchestra, and at present they are in Ohio, with
Michigan and Indiana to follow. No dancer ever
before has traveled in America with such an exten-
sive equipment as Miss Allan employs—in fact, no
one of lesser fame and ability would dare attempt
a tour of that kind.

Another instance of the appalling ignorance which
most novel writers and essayists display when they
discuss musical matters is afforded by George Jean
Nathan. To the November issue of the *Smart Set*
he contributes an essay called "Stupidity as a Fine
Art." An unconscious stupidity is uttered by the
author himself in his second paragraph. Mr.
Nathan says "It took a genius like Brahms to com-
pose a violin concerto so impossibly stupid that it
could move a Joachim to ribald mirth." It is not
necessary to point out to Mr. Nathan, for he would
not understand our language, that the Brahms vi-
olin concerto stands second only to the Beethoven
violin concerto, as consummate musical inspiration
and superfine writing for a solo instrument with or-
chestral accompaniment. However, what Mr.
Nathan would understand is this: It is not true that
Brahms' concerto is stupid, and it is not true that
it moved Joachim to ribald laughter. That same
Joachim was one of the first to play the concerto

in public and to start a propaganda for it, and until
almost the day of his death he was looked upon, not
only as the devoted champion of the Brahms con-
certo, but also as its ideal interpreter.

The Metropolitan Opera will open Monday even-
ing, November 13, with Bizet's "Les Pêcheurs de
Perles" (Caruso, De Luca and Hempel), and the
other operas of the first week as to be "Tristan and
Isolde," "Manon Lescaut," "Rosenkavalier," "Prince
Igor" and "Aida." The Brooklyn season is sched-
uled to open November 14 with "Boris Godunoff."

The military band of General Trevino, Carranza
commander at Chihuahua, was sent to El Paso,
Tex., not long ago to play at an exposition there.
Now the band refuses to return to Mexico, and the
eighty odd musicians are seeking work in the United
States. Two whole peoples are awaiting breathless-
ly the outcome of this terrible international compli-
cation.

The noted cellist, Wilhelmina Suggia, is playing
in London, and the critics are astonished at her
art. Mlle. Suggia's gifts as a cellist are nothing
new and have been recognized long ago on the Con-
tinent, even as they are now acclaimed in Eng-
land. Casals, the cellist, learned much from Mlle.
Suggia, with whom he was musically associated
for many years.

In his sermon at the Cathedral of St. John the
Divine (New York), Dean William M. Grosvenor
last Sunday answered the charge that Americans
are "commercialized materialists." The dean said:
"Of course we are commercial, and thank God for
it, for it means millions of decent homes instead of
the wretchedness of the present life of Europe. We
may not be producing at this period many poets or
philosophers, but we have given to the world nation-
builders and scientists." Included with the poets
and philosophers the dean meant American com-
posers also, but even then his argument is an un-
sound one, for even if we had the poets, philoso-
phers and composers we might yet be driving a pros-
perous trade and be free of war. It was not the
poets, philosophers and composers who led Europe
into its present terrible conflict and other hideous
troubles.

THOSE "DEMNIATION BOW-WOWS"

In the New York Sun of last Sunday one reads
the usual yawp of discouragement about musical
conditions in this large city. The critic points out
that we are all going to the demnition bow wows be-
cause Strauss wrote the "Alpine" symphony, be-
cause the public prefers Puccini and Wagner to
Gluck and Weber, and because the man in the street
does not go to string quartet concerts. Come, come,
brother, cheer up. We see you at all the Strauss
performances and all the Puccini and Wagner
operas, and you write long and often fervid screeds
about them. The answer you would make is that
it is your duty to attend all musical events for your
paper. Not at all. No big daily paper dictates to
its music critics what performances they shall at-
tend. They are supposed to pick out the ones that
interest the musical readers, as no one but a musical
reader (about one-tenth of one per cent. of the cir-
culation of a daily) ever looks at a musical criticism.
If a critic cannot choose his own topics and is writ-
ing about things others wish to read, he is a re-
porter, and he should do his duty as such without
crying and complaining. Why furnish readers with
long accounts of the doings which the Sun critic
characterizes as so meretricious? His arguments
are indictments of his own work and that of the
other critics who have been on New York papers as
long as he has. Evidently they have accomplished
nothing if the taste of the local public is deteriorat-
ing steadily. Perhaps younger and more enthusi-
astic critics might do better.

VARIATIONS

By the Editor-in-Chief

What the Peepul Like

Eva Tanguay is a very successful vaudeville performer on the American stage, perhaps in some respects the most successful of all. According to frequent and loud public proclamations Miss Tanguay's weekly salary is of staggeringly large proportions. Miss Tanguay tells us so herself from the stage. She has a delightful sense of humor as well as of modesty, for in a song entitled "I Don't Care" she used to inform the audience that she cannot sing, cannot dance, is not beautiful or talented, fails to please the critics, and is accused by many of her hearers of audacity, effrontery, and even insanity. "However, I Don't Care," shouts Miss Tanguay in the refrain of her famous song.

Now Miss Tanguay has a new song, and a daily newspaper interview from San Francisco tells of the big hit the lady is making there with her latest vehicle. The name of the piece is, "It's Not Your Nationality, It's Simply You." Of the number, Miss Tanguay says: "The people love it. At every note I feel their satisfaction. It is not only a good song, but it's great. It's the best song I ever had. When I sing it, the house goes wild. I want to get back to New York and sing it there before the public learns to associate somebody else with it."

The chorus of the song is quoted in the interview:

It's not your nationality,
It's what you do,
It's not your personality
That always pulls you through.
Bismarck made his mark in Germany, we know
And Georgie Cohan was a Yankee in the growin',
But he made a bunch of dough.

Just think of Rockefeller and what he can buy;
He started from the cellar, but he climbed away up high.
So if you've got the spirit,
Never mind your name,
Folks will hear it if you play the game.
It's not your nationality, it's simply you.

So sensational was the success, reports Miss Tanguay further, that she immediately telegraphed to New York, requesting the author of the deathless stanzas to telegraph her a second verse to be used in the chorus. After only a few hours, the attached lines came singing back to her across the continent:

It's not your nationality, it's what you do.
Sometimes a technicality
Will serve to pull you through.
Another one was Edison, he never gave up hope;
And young Marconi had a scheme that sounded phoney,
But he upset all the dope.
Just think of Henry Ford and his old flivver bus;
We laughed, but all the dough he's got
He took away from us:
So never mind your breeding, keep a level head.
Face the world! Prepare to knock 'em dead!

We are surprised at the presence in the text of such long words as "nationality," "personality," "technicality," "breeding," and "upset," but that merely proves how ignorant we are of the great improvement in the public taste where popular songs are concerned. Of course we understand why Miss Tanguay's new song should make such a sensational appeal. Although San Francisco is a long way off, we seem to hear quite clearly the applause which shakes the rafters at the mention of the names of Georgie Cohan, Edison, and Ford, the mingled cheers and hisses for Bismarck, the envious silence caused by Rockefeller, and the frenetic approval when Miss Tanguay advises her hearers to "face the world and knock 'em dead."

We have written a third verse for Miss Tanguay and hope she will see her way clear to using it, as it suits exactly the taste of that public for which

she sings—and it is an enormous, a discouragingly enormous public:

"It's not your nationality, it's what you do.
Some kind of abnormality will help you through.
Remember old Napoleon, and how he wiped 'em up.
Then there was Morse, who made enough money
to choke a horse.

Don't forget Pop Darwin, he was no ordinary pup,
Take the example of Abey Lincoln, he had brains
in his dome.

At poets we often laugh,
But that guy Byron could write some pome.
So never mind whether you've got less or more,
Kick the world in the face and punch it in the jaw"
(pronounced jore).

Lapsus Printer

The attached little article was meant for our issue of November 16 (three days after the opening of the Metropolitan Opera), but through a mistake of our confrere, the printer, it slipped into the present issue:

Just after the second act a MUSICAL COURIER reporter interviewed the chief personages of the Metropolitan regarding the premiere. Giulio Gatti-Casazza said: "It is a great success. I am proud and happy."

Caruso—"It is a grand night. I am glad to be here."

Hempel—"The audience is more than kind to me. I am delighted."

Bodanzky—"It is a splendid audience. What a brilliant sight."

Chief Usher—"It's the best looking house we've had, and pretty punctual."

Traffic Policeman—"We're handling 'em alright, even with the streets all torn up."

Ode Libre to Noise

It is reasonable to suppose that Paderewski played in Omaha recently, for in her musical column in the Sunday Bee, Henrietta M. Rees apostrophizes as follows:

I am the god Fortissimo, I am the Music God, I am the Thunderer. Here in my toneland, my fortress and fastness reign I supreme. Here amid mediocrities rule I the music world. This is my hammer, Big Noise, the Mighty, pianists and vocalists cannot withstand it. These are the strained vocal chords, wherewith I wield it and hurl it afar off. This is my loud pedal on the piano, whenever I brace it strength is redoubled. The sound that thou hearest stream through the atmosphere in struggles of anguish, is but my sweet voice raised by some vaudeville artist, affrighting the audience. Unguided enthusiasm is my brother. Mine eyes are the staccato notes. The wheels of my chariot roll in the loud runs; the blows of my hammer ring in the chords of the banging pianists. Force rules in music still, has ruled it, will rule it. Pianissimo is weakness. Strength is triumphant over the music world. Still it is the day of Fortissimo. Thou art a god, too, oh Art of Expression, and thus single handed, music or musicianship, here I defy thee!

"Is Music Going to the Dogs?"

That is what Ludwig Wielich, of the Opera Magazine, asked us last week. Then he softened the shock by explaining that, aside from his activity in musical journalism, he is interested also in the breeding and marketing of German shepherd dogs. He owns the famous Liese, who presented the sire and Mr. Wielich with a litter of ten puppies not long ago, and eight of these he has disposed of, the majority being acquired by dog loving persons high in the musical world. Most appropriately the puppies are named Tristan, Kurwenal, Ortrud, Sieglinde, Ysolde, Freya, Fricka, etc. Mr. Wielich has been interested in these shepherd dogs (also known as police dogs) since 1895, and not only owned many of the breed but also became a renowned judge of them at the shows at Antwerp, Brussels, Malines,

Liège, etc. The price of the musically named sons and daughters of Liese averaged about \$250 each, so one can only say to that canine mother and her owner: "Encore, bis." Mr. Wielich told us a funny story about a crabbed old Irish dog fancier who was invited to attend a celebration at the house of a friend where triplets (human) had just been born. The Irishman looked critically at the trio of sleeping babies, stroked his chin thoughtfully, pointed to the middle infant, and said decisively: "Oi'd kape that wan."

A Musical Rattle

It is a coincidence that this paragraph follows the one about babies, for the kind of rattle meant in the foregoing caption is of a different kind from the infantile species. This particular rattle rattled at the Olga Samaroff recital last week in Carnegie Hall. When Mme. Samaroff stepped to the front of the stage after the conclusion of her regular program, she informed the applauding auditors that she could not oblige them with further encores, as there was something wrong with her piano and the tuner had gone away. It seemed strange to us that anything ever could be wrong with a Steinway, so we asked Mme. Samaroff for further particulars. She said: "The trouble was a noise inside the piano that developed suddenly while I was playing the Schelling variations, and caused a clicking sound which made me think something was wrong with the strings. After the recital a pupil of mine found a hairpin inside the piano, which had evidently flown from my head and landed in the unfortunate place. It seems too absurd that such a ridiculous little thing could cause so much trouble. I am delighted, after my public announcement about 'something being wrong with the piano,' to have this opportunity of letting the public know that Steinway & Sons, as well as the tuner, must be exonerated from all blame." Mme. Samaroff will play the Brahms D minor concerto in Philadelphia tomorrow and Saturday with husband Stokowski conducting, and it will be one of our season's keen regrets that we cannot be present owing to a short western dash in order to deliver "Beethoven and Other Plagiarists" before several music clubs which were rash enough to ask for it.

Variationettes

Upon inquiry, the proper statistical department in Washington will tell you the reason for the tremendous present prosperity of American music teachers. It is because the \$874,672,495.31 which used to be spent annually in Europe by our music students, now remains in this country.

Frieda Hempel returns from Europe and asserts that, owing to food conditions, the ladies of Berlin are getting to be slim and elegant in figure. At last we know what inspired Strauss to write his recently announced opera, "The Woman Without a Shadow."

"Why are the dreadful verses we hear in modern comic operas alluded to as 'lyrics'?" asks M. E. "Why are those works alluded to as comic operas?" we might inquire in reply.

The "Alpine" Symphony met with a glacial critical reception in New York.

No longer does the once familiar yellow metal strip grace the front of the Ford motors. This led our friend to say, "Do you know why the Ford cars make so much less noise than formerly? It's because they don't carry a brass band any more."

The man who doesn't find anything to like in Liszt is fit for stratagems, treasons, and lectures on "Music as a Moral Factor in Our Daily Life."

Shades of ancient "Trovatore," bewhiskered "Rigoletto," and time honored "Lucia"! The Boston Opera will come to New York next week with "Andrea Chenier," "Mme. Butterfly," "L'Amore dei Tre Re," "Iris," and "Boheme." Impresario Rabinoff compliments our city highly.

Why does every composer say of his latest work, "That's the best thing I ever wrote"?

At the Musicians' Club (New York) concert and reception given for Charles W. Cadman recently,

Harry Gilbert made some introductory remarks which met with laughing success. Among other things he said was that "Cadman has written not only for the common people, but also for royalty." Of one of the songs, Gilbert remarked: "It ran from C to C."

The real cause of infant paralysis—making children play Kuhlau sonatinas.

Variationettes

Congratulations to colleague Schelling for his piano "Variations." Unhesitatingly we declare them to be brilliant, polished and full of ideas. There is no jealousy among writers of "Variations."

"Well," said the Devil, "I will let you off if you can think up three tasks I can't accomplish." "All right," we observed, "bring us the great American opera, show us a singer who can give an analytical explanation of the sonata form, and please tell us how to make the pedal on our piano stop creaking." The Old Boy shrieked terribly, but acknowledged that he was beaten. (With apologies to Puck and the Wanderer in "Siegfried.")

Frank Patterson sends this from Los Angeles: "It happened here the other day. A great artist was in town and got into conversation with a Brahms enthusiast, who pointed out the perfections of the only Brahms, as we have all heard them pointed out. And the artist said quietly: 'The case is like that of a man who has an ugly wife. He loves her for her perfections, her goodness, her virtue, her splendid disposition, her excellent character—and yet she is an ugly woman.'"

Editor Hornblow, in his vastly improved Theatre Magazine, says there is no truth in the report that when Mary Garden appears in a filmed version of "Thais" the piece will be known as "Thighs." Another excellent Hornblow quip is about the man who induced George Bernard Shaw to go to a very dry quartet concert. "Don't you think," said the friend, "that they perform beautifully? These men have been playing together eleven years." "Eleven years," yawned Shaw, "have we been here as long as that?"

Musical Proverb: "Be not the first to cast Richard Strauss aside, nor yet the last to leave Leo Ornstein untried."

Musical Commandment: "Thou shalt not steal thy rival teacher's wife, nor his other belongings, but there is nothing in the Bible which says that thou shalt not steal his pupil."

Musical Prayer: "Give us each day our daily Bach."

Musical Paraphrase: Some tenors are born great, some achieve greatness, and others have the role of the Messenger in "Aida" thrust upon them.

LEONARD LIEBLING.

THE DEAN DIGS

H. E. Krehbiel, who delights to be called by the doubtful title of "dean" of the music critics in New York, occasionally writes something with which most of the musicians agree, and one such paragraph appeared in his New York Tribune article of October 27. The dean wrote:

The New York Philharmonic Society is entering upon its seventy-fifth year, and efforts will be made to make it a year of jubilee as it ought to be. It has pursued a noble aim for a long time and generally has pursued it successfully and well. If it succeeds in teaching some of the loud-mouthed demagogues who are proclaiming that music did not begin in America until they appeared upon the field to champion it, it will do more for artistic culture than all their shouting.

It is George Washington II to whom the dean refers. If George wishes to hit back at the dean, he should look up the dean's early Tribune articles on Wagner and compare them with what the dean wrote about himself or caused to be written in "Grove's Dictionary" (of which he was editor of the American section), where he poses as one of the pioneers of the Wagner movement in this country.

A LINGERING MEMORY

The following interesting matter appeared in the New York Tribune (November 3) review of the Thursday concert here by the Boston Symphony Orchestra:

The "Corsair" overture, by Berlioz, which was on the program, is an unfamiliar work; so unfamiliar, indeed, that eleven years ago a conspiracy was set afoot in the office of the MUSICAL COURIER to capture a prize of \$500 offered by Mr. Paderewski for the best overture by an American composer. A clerk in the circulation department gave the use of his name to the fraud, which might have cost him and his employer dear had the trustees of the Paderewski fund chosen to pursue the matter; but they thought it not worth the trouble, inasmuch as the judges had not been deceived.

As the writer of the Tribune article was one of the judges in the contest he speaks of, his heat after these eleven years is very readily comprehensible, particularly when it is explained that he was not the judge who discovered the hoax. As far as the Tribune critic was concerned, the hoax easily would have been successful. The superior musical knowledge and experience of Walter Damrosch (also a judge) prevented the perpetration of the greatest musical joke of the time. Of course the affair was a "conspiracy," for whoever contrived it was "conspiring" to prove principally that the Tribune writer did not know enough about the scores of the masters to serve as a capable judge in a musical contest.

The "conspirators" are willing to repeat that assertion at this moment, and to challenge the Tribune critic to a contest wherein they undertake to prove what they say, the conditions to be arranged by an impartial committee, the stake to be \$500, payable to the building fund of the Musicians' Club or the relief fund of the Bohemians.

It was the desire of the corsairs to "capture" the Paderewski prize as part of the joke on the Tribune critic. The proof that there could have been no intention to keep the money is self evident, for there would have been no joke unless the result was made public by the perpetrators. The publication was planned to be made in the MUSICAL COURIER as a sensational "news beat," and as a natural result the money would have had to be returned to the Paderewski fund. The MUSICAL COURIER gladly would have paid \$500 beside out of its own pocket, to have the coup go through successfully. Thanks to Mr. Damrosch's musicianship, however, the project failed.

The Tribune critic traced the sending of the "Corsair" manuscript to a man named John Rice, which also is the name of the circulation manager of the MUSICAL COURIER. The Tribune critic wrote Mr. Rice a letter peremptorily asking him to appear before the "judges" at a certain time and place. Mr. Rice paid no attention to the letter.

A symphony and a violin concerto by Saint-Saëns were played in New York last week and their appearance served to remind one that the genial and gifted Frenchman is fast vanishing from the regular concert programs. His symphonic poems and symphonies are a rarity nowadays, his chamber music is completely in abeyance, likewise his operas (except "Samson and Delilah") and nearly all his piano pieces and songs. The G minor piano concerto, the B minor violin concerto, and the A minor cello concerto are the Saint-Saëns examples which appear to show the best chance for surviving some years more, even though the most renowned virtuosi turn the cold shoulder to the piano concerto.

Llora Hoffman, at the "Little Symphony" (Barrère ensemble) concert here last week, sang only American songs. Promptly the critic of the Tribune says: "Her list of songs did not tend to lift the standard of the program." Why? Because they were American?

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

Sutro Sisters Piano Duos

Tribune

The offering brought out a dull and empty sonata by Richard Roessler.

American

The sonata proved well worth hearing. It contained originality in theme and development and many thankful opportunities for technical display.

Teresa Carreño's Piano Recital

Mail

It was a performance informed with a magnificence of spirit and a physical and mental power that the passing years have in no way diminished.

Sun

At one time writers were fond of calling her the "lioness of the piano." The roar has not ceased, but it is feebler than of old.

Globe

Playing with all her former brilliancy, . . . the same brilliant technic and discreet use of the pedal were as ever in evidence. . . . She played as though she had found new ideas to give forth.

Evening World

Of course, the greatness once hers is dimmed by time.

Globe (See above.)

Herald

All the technic of former days is not at her disposal.

Times

Her playing last evening disclosed the qualities made familiar to her earlier hearers, namely, masculine power and aggressiveness of style.

Time was when Mme. Carreño was considered a Valkyrie of the pianoforte; when tempestuous power was the distinguishing mark of her playing. It is no longer so.

Albert Spalding's Violin Recital

Sun

Mr. Spalding and Mr. Benoit played (Beethoven's E flat sonata) with a full appreciation of its style and with a nice balance of tone. . . . Before the sonata Mr. Spalding played a prelude, an adagio and a fugue of Bach in which the inspiring breadth and virility of his style commanded the warmest admiration. After the sonata came a group by Max Bruch. . . . Here again Mr. Spalding's art was shown to advantage.

Herald

In presenting two little pieces of Bach, Beethoven's sonata, No. 3, Max Bruch's "Swedish Folk Dances" and a group of short numbers, his playing seemed to lack magnetism.

Times

Albert Spalding gave a recital in Aeolian Hall yesterday afternoon which gave much genuine pleasure to discriminating hearers. Mr. Spalding has now succeeded in building up a definite individuality of his own among the violinists. It is a compound of unassailable good taste and seriousness of purpose, a style that is sensitive, vital and elevated, and a technic that is facile and sure.

Herald

In some respects the recital was a little disappointing. Mr. Spalding seems to have reverted to his academic style of playing.

Christine Miller's Song Recital

Herald

Her voice now is larger.

Times

Her voice lacked a little, so it seemed, of its former fullness.

Times

Her voice is noted for its richness, its evenness.

Tribune

Her singing was rather uneven in regard to tone quality.

Herald

Miss Miller has a light contralto voice.

Mail

She calls herself a contralto, although much of her voice is of a real mezzo-soprano quality.

NEW YORK ORCHESTRAL SOCIETY OPENS SEASON

Max Jacobs Conducts Excellent Program—Arthur Hartmann Scores in Saint-Saëns Concerto

Max Jacobs launched the new season of the Orchestral Society of New York on Sunday afternoon, November 5, in the commodious and central Cort Theatre. Despite the wind and wet a goodly number of music lovers were present, and the conductor could not complain of any lack of enthusiasm on the part of the audience. Wagner's "Rienzi" overture received a brilliant rendering, with plenty of dynamic variety. This familiar work was followed by an entirely new composition, which seemed to make a favorable impression on those who heard it for the first time. It was a symphonic poem by Homer N. Bartlett, which may or may not have illustrated the ancient Greek legend supposed to be the basis of the work. A knowledge of how Thetis, supplicating Jupiter on behalf of the Trojans, and how Vulcan suggested a feast in which Apollo and the Muses were to assist, is not necessary to enjoy the music. The composer has a number of melodies and melodic phrases in his score that are of real musical value. The harmonies are rich without being exaggerated or ultradiscordant, and the orchestration is decidedly good, not only in balance but also in effective passages for various instruments and in a great number of pleasing combinations of tone colors.

Arthur Hartmann was very much at ease in his mastery of the technical difficulties of Saint-Saëns' B minor violin concerto. His tone was admirable and his execution flawless. No doubt the violinist was glad when the passages of stopped harmonics in the andantino were over, as the damp air, such as New York had last Sunday, often plays tricks with violin strings and makes them squeak or miss fire altogether. However, no accident happened, except in the accompaniment, when the double basses came in with the B too soon, played the succeeding C too soon also, and were on their way to harmonic catastrophe before the watchful conductor forced them into line. The andantino of the concerto might have been much more effective with an accompaniment better rehearsed for fine accents, clearer phrasings, and more familiarity with the actual notes. Nothing in the orchestra disturbed the soloist, however, who interpreted this melodious and buoyant French concerto with consummate art and facility. Tchaikovsky's "Nutcracker," otherwise "Casse-Noisette" suite, played with fine spirit; and Wagner's well worn "Ride of the Valkyries" completed the program. Max Jacobs is a thoroughly capable conductor, whose difficulties in establishing a permanent orchestra will not be due to any shortcomings in himself, but solely to the almost insurmountable trouble of finding enough money for sufficient rehearsals, so that the players may become familiar with the conductor and each other. Musical millionaires, however, are hard to find.

New York Symphony Society Sunday Afternoon Subscription Concert Brings Forth Interesting Numbers

Leroux, Beethoven and Saint-Saëns indirectly afforded the usual large subscription audience at Aeolian Hall, New York, Sunday afternoon, November 5, occasion for much musical enjoyment, through the New York Symphony Orchestra's interpretations of their works under Walter Damrosch's direction, and the piano reading of Carl Friedberg.

"Choral et Marche Funèbre" and "Air de Ballet," from "Les Perses," were the Leroux numbers. The concerto for piano, with orchestra, in C minor, the Beethoven, and the symphony, No. 3, in C minor, op. 78. The Saint-Saëns, Josef Adler and Victor Kolar were at the piano in the last mentioned, and Frank Sealy at the organ.

The Symphony Society received the well deserved and customary tribute of applause at the conclusion of each number.

Carl Friedberg at the piano in the Beethoven concerto re-emphasized before a New York audience his virtuosity and musicianship. Recall after recall followed his playing.

Beatrice Harrison and Samuel Gardner in Joint Recital

On Saturday afternoon, November 4, Beatrice Harrison, cellist, and Samuel Gardner, violinist, gave a joint recital at Aeolian Hall. The program was far too long to hold the interest of the audience, many of whom left the hall at the conclusion of the second group, and only a few were present at the close of the recital.

Samuel Gardner strengthened the good opinion formulated at the time of his debut and had the lion's share in the success of the afternoon. Beatrice Harrison played the cello selections most agreeably. The Dvorák "Dumky-

Trio," which opened the program, was well rendered by these two musicians, who had the assistance of Clarence Adler, pianist.

The program in its entirety was as follows: "Dumky-Trio," op. 90 (Dvorák); Prelude, Three Chorales, Finale (J. S. Bach) (first time in America), Miss Harrison. Præludium and Allegro (Pugnani); Romance (Gliere); Hungarian dance, No. 2, D minor (Brahms); Melodie ("Une-Memoire") (Gardner); "Souvenir de Moscow" (Wieniawski), Mr. Gardner. "Preislied" (Wagner); "Liebesfreud" (Kreisler), Miss Harrison.

NEW YORK CHAMBER MUSIC SOCIETY SUSTAINS FINE RECORD IN FIRST RECITAL OF SERIES

Carolyn Beebe, Organizer and Director, Again Proves Efficiency of Her Pianism and Capability as Director of Chamber Music

The New York Chamber Music Society, organized and directed by Carolyn Beebe, known for its splendid record in the last few years, gave its first concert of the season at Aeolian Hall, October 24, 1916—the first of a series of three. Less frequently heard works made up the program, which was one of definite interest. These were the numbers: Spohr's quintet in C minor, op. 52, for piano, flute, clarinet, French horn and bassoon; the suite "Dans le style ancien," op. 24, of D'Indy, for trumpet, two flutes, two violins, viola and cello; Loeffler's rhapsodie, "La Cornemuse" (The Bagpipe), for piano, oboe and viola, and Fibich's quintet in D major, op. 42, for piano, violin, clarinet, French horn and cello. The general ensemble reflected the sincere artistic purpose and efficiency of Miss Beebe. Attention should be called to the especial approval of the audience following the "La Cornemuse" number, directly inspired by Miss Beebe's skill at the piano, although the entire program was delivered with highly commendable musicianship, and careful attention to the detail of fine chamber music playing.

The entire personnel of the organization is Carolyn Beebe, piano; André Tourret, first violin; Herbert Corduan, second violin; Samuel Lifschey, viola; Jacques Renard, violoncello; Ludwig Manoly, double bass; Gustave Langenus, clarinet; William Kincaid, flute; Henri De Busscher, oboe; Ugo Savolini, bassoon; Josef Franzel, French horn.

The other two concerts will follow Tuesday evenings, January 2 and February 27, at Aeolian Hall.

SECOND ELITE MUSICALE

Cadman and Russian Symphony

The second elite musicale took place at the Harris Theatre, Sunday evening, November 5. A string orchestra from the Russian Symphony participated in the program with Charles W. Cadman and H. T. Burleigh, the composers, as well as Charles Harrison, a tenor. The orchestra played a Mozart symphony and some delightful numbers for strings by Tchaikowsky and Arensky, charming works in small form, seldom heard here. Another number was Charles Cadman's "To a Vanishing Race," its first performance in this city. It is short, but full of inner feeling and clean sentiment—one of the best and most musicianly numbers that has yet come from Cadman's pen.

Charles Harrison, the tenor, sang three Cadman songs well, accompanied by the composer, and then added "At Dawning" for good measure. With equally good effect gave three songs by H. T. Burleigh, accompanied by the composer. He also sang "Che gelida manina," from "Bohème."

Isolde Menges' Program

At her second New York recital (Aeolian Hall, November 17) Isolde Menges, the young violinist, who scored such a striking success here recently, will play the following numbers: Brahms, sonata in D minor; Handel-Hubay, "Larghetto"; Handel-Harty, "Rigaudon," and "Hornpipe"; Gluck-Manen, "Ballet"; Fiocco, "Allegro"; Bach, "Chaconne"; Saint-Saëns, "Havanaise," and Brahms-Joachim, two Hungarian dances.

Elizabeth Kelso Patterson Announcement

Geraldine Holland took the place of Agnes Waters at the Chickering Hall recital of the Patterson pupils, October 27, her number being the "Ave Maria," with violin obligato by Charlotte Maloney, Elizabeth Topping at the piano. At the class lessons all the Patterson pupils hear the criticism of each one's singing. Pupils who are not studying with Mme. Patterson will be admitted to the sight-singing class.

I SEE THAT—

Raising the price of music lessons is suggested.

Mme. Fremstad was married.

Anna Fitziu will tour with the N. Y. S. O. next spring.

A hairpin assisted at Samaroff's New York recital.

Godowsky has been playing in California.

The Cherniavskys have made a short dash to Honolulu.

Creatore is to go on tour with "Carmen."

California is planning State opera, and—

Illinois is planning a State orchestra.

Safonoff publishes a piano method.

The Pacific Coast Musical Review is sixteen years old.

Ernest Schelling's violin concerto meets with popular approval.

Paderewski still is after Sandow's laurels.

Arthur Hartmann reappeared in New York.

Maud Allan is being acclaimed everywhere.

Edyth Walker will tour here in 1917-18.

Ethel Leginska writes songs.

THEODORE SPIERING'S ELEVATED ART

Musicianly Player Makes Warm Appeal to Violin Connoisseurs

All the violin sharps of New York, including the famous foreign visiting players, were at Aeolian Hall last Friday afternoon, November 3, to hear Theodore Spiering's recital, and as their applause mingled warmly with that of the lay listeners, the sure inference could be drawn that the artist had scored a musical as well as a popular success.

Theodore Spiering takes his art very seriously and he is taken very seriously by his hearers. No empty virtuoso striving animates his endeavors and his repertoire consists only of the most representative standard and modern works, with now and then an occasional novelty of the movement when such a composition has sound worth and is of irreproachable workmanship. The list of selections chosen by Spiering last week included Bach's A minor concerto, Schumann's fantasia, op. 131, Reger's prelude and fugue, op. 131A, for violin alone, dedicated to the performer, Tchaikowsky's "Valse-Scherzo," and shorter numbers by Brahms, Nardini, Rubinstein-Wieniawski, etc.

Spiering was in rare form, his serene musical outlook, his elevated conception, and his sure, thorough technical equipment being exhibited in every measure of his performance. The chief difference between the player and many of his colleagues is that they practise their music with a view to stimulating and astonishing their hearers, while Spiering studies his scores, reflects upon them, and devotes himself to their interpretation, with the sole purpose of revealing their contents faithfully and in the spirit of those who created them. The result is a series of readings that furnish examples of truly dignified and richly matured violin art. However, Spiering has none of the untemperamental dryness often associated with musical scholars, for his performances are vitalized with a deep and throbbing humanity. He is a fine and full artist.

The Schumann fantasia sounded its message with unusual clearness in Spiering's treatment. However, for the present reviewer, the top notch of the concert lay in the player's reposeful and broad presentation of the Bach concerto.

Matja Niessen-Stone's Recital

A program of novelties was given by Matja Niessen-Stone, at the Comedy Theatre, New York, Sunday evening, November 5. Singer and hearers were in sympathy throughout a recital which demanded a wide range of dramatic and interpretative ability. The audience expressed its approbation in generous applause, five numbers having to be repeated, Wolff's "Die Lor Sitzt im Garten," the two Ganz songs, Paderewski's "Naguère," and Ronald's "Sylvan." The Paderewski group, while not heard here before, was given by Mme. Niessen-Stone last year in San Francisco, at a garden fête at the Crocker home, when Mr. Paderewski accompanied the singer. The songs by Marion Bauer and by Frederic Jacobi, still in manuscript, made a dramatic climax for the evening's music. Francis Moore's accompaniments were excellent.

Edyth Walker to Return

A report, apparently from authoritative sources, states that Edyth Walker, the American singer who, formerly well known here as a contralto, has since won for herself a position as one of the foremost dramatic sopranos in Europe, will be in America for an extensive concert tour the season of 1917-18. This will be Miss Walker's first appearance in her native country since the days of the Conried regime at the Metropolitan.

ANNE STEVENSON

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PADEREWSKI FIGHTS A DRAW

Belabors the Piano Courageously at Carnegie Hall, But Fails to Knock it Out—The Contest Has Many Interesting Moments

Last Sunday afternoon, at Carnegie Hall, Ignace Paderewski dealt out terrible punishment to a beautiful Steinway piano and made it strain and tremble and protest clangorously while he beat and pounded its bass regions with heavy, athletic furious blows that brought forth much sound but no musical tone. The onslaught began with the series of crashing chords that Paderewski now has made familiar as a prelude to his recitals, as familiar as the fifteen minute wait after the advertised time for beginning, and the exaggerated darkness obviously planned for theatrical effect. The opening number of the program was Bach's "Chromatic" fantasia and fugue, the first part being played with singular lack of color, and the second with clear enunciation of the fugal material. The Beethoven "Appassionata" sonata followed, in an uneven and unsatisfactory reading, with faulty technic, punching on the part of the left hand, and plenty of wrong notes. The worst feature of the Paderewski version was its blurred rhythms, and another annoyance was his unceasing "breaking" of chords, i. e. playing the left hand before the right. All his pauses are inartistically long.

The Schumann C major fantasia resulted in more terrific pounding, but also in softer moments that had much charm. Sometimes, in the first two movements, it was impossible to distinguish the right hand themes owing to the din made by the left hand. In the inordinately difficult finale of the middle movement, Paderewski took a ridiculously lumbering tempo and even then spilled wrong notes by the dozen. Only Godowsky is able to play that episode correctly and in tempo. The "Langsam" third section was done well by Paderewski, as it is by every other pianist also. It is the sort of music that plays itself.

Of the Chopin group, the G minor ballade lost some of its passion because of the dragging tempi employed by Paderewski. The "Revolutionary" etude suffered partial drowning through overpedalling and blurred left hand passages. However, the conception was dramatic and impressive. The two nocturnes, op. 15, were done with tonal moderation and exquisite taste in phrasing. The double note etude, op. 7, exhibited strange liberties on the part of the player, the right hand difficulties being chopped up into divided passages for both hands (a device freely resorted to all afternoon, even in Bach and Beethoven). The double note passages in the E major etude, op. 10, No. 3, were taken at a slackened pace that sounded amateurish. Very delightful was the whimsicality of a Chopin mazurka, and a really stirring performance of the A flat valse, op. 34, closed the overlong program. A large audience applauded everything and demanded encores. When the present reviewer left the hall, the pianist had played as extras, his own "Cracovienne Fantastique," and the Schubert-Liszt "Hark, Hark, the Lark."

It is a pity that Paderewski does not play more of the short works of Chopin; they are the best things he does. And it is cause for grief that he hammers so outrageously. He offends the ear and he mutilates the tone of his piano.

Andrea de Seguro in Havana

(Continued from page 5)

with Geraldine Farrar, Giovanni Martinelli and Pasquale Amato. In all probability, Giorgio Polacco will be the conductor. Negotiations are pending with Rosina Galli, premier danseuse of the Metropolitan Opera, and with many other artists.

Public and press alike have welcomed Mr. de Seguro's idea with the greatest satisfaction, and we are now positively assured of having an absolutely complete and fine opera company, whose object will be to present opera in the recognized and acknowledged form, in accordance with the high artistic standard established by the Metropolitan Opera House, and not to continue swindling the people of Havana, to the extent of making them pay \$15 for orchestra seats at the box office for worthless opera, as has been the case in previous seasons. FRANCISCO ACOSTA.

Gertrude Auld's Recital

Gertrude Auld's recital given at the Comedy Theatre, New York, Wednesday afternoon, November 1, was a most enjoyable event. She had arranged an unusually interesting program, which showed that she had been diligent in finding unhackneyed songs which suited her style and voice. Not only were the songs well selected, but great care and intelligence was used in their interpretation.

The program consisted of a group of folk songs, the aria from Mozart's "Il Re Pastore," a group of six French songs, Verdi's "Ernani Involami," and a group of songs in English to finish with.

The folk songs were of Servian, Sicilian, Bohemian, Greek, Dutch, Hungarian, Japanese, Moorish and French

origin, and five of them were sung in the original language, a most interesting group. In the aria from Mozart's "Il Re Pastore," was sung with smooth tone and charm.

In the group of French songs, Mme. Auld displayed her best interpretative powers to great advantage. She sang throughout with beauty of tone, exquisite finish and style, uncommonly good diction, and above all, sincerity in the best sense.

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See Article Page 19 this issue

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OF THE DAY

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New York—Aeolian HallOctober 23
New York—Harris TheaterOctober 29
Briarcliff, N. Y.—Briarcliff School of Music, November 8
Boston—Jordan HallNovember 13
Chicago—Ziegfeld TheaterNovember 21
Los Angeles—Soloist Los Angeles Symphony, December 15
Los Angeles—Soloist Los Angeles Symphony, December 16
Los Angeles—Trinity AuditoriumDecember 18
San Francisco—St. Francis HotelDecember 28
New York—Aeolian HallFebruary 27

ACROSS THE CONTINENT TOUR BOOKED

FOR AVAILABLE DATES AND PARTICULARS
ADDRESS HIS MANAGERS

WINTON & LIVINGSTON
AEOLIAN HALL NEW YORK

CHICAGO

(Continued from page 12.)

twenty-sixth season was a Russian one with a Russian as soloist—Josef Hofmann. Frederick Stock arranged and conducted a performance on last Saturday evening, October 28, which was one of the best he has ever presented to the patrons of Orchestra Hall. The orchestral numbers were the overture to Glinka's "Life of the Tsar," six variations on a Russian theme by Artcibouchew, Wihtol, Liadow, Rimsky-Korsakow, Sokolow and Glazounow, and the Rachmaninow second symphony, E minor. The latter, in particular, was played with rich feeling and spontaneity, and in it Stock's musicians rose to great heights.

Edward Clarke and Pupils Active

Edward Clarke, together with Rachel Steinman Clarke and Earl Victor Prahl, gave a concert at Dixon, Ill., Tuesday evening, October 31.

F. D. Goodlander, a professional pupil of Edward Clarke, appeared for the Department Club of Marion, Ind., last Monday evening.

John Rankl Sings for Playgoers' Club

An artist who is having a goodly share of the season's engagements is John Rankl, bass-baritone. At the tea given by the Playgoers' Club, at the Hotel LaSalle on Sunday afternoon, October 29, Mr. Rankl furnished a part of the musical program. With his usual artistry and style he sang for his first group "Der Asra" of Rubinstein, "Die Lotusblume" (Schumann), and Flegler's "La Cor," evoking much enthusiasm. In his second group, "Blow, Blow, Thou Winter Wind," "May," "The Maiden" of Carpenter and Moss. In "The Floral Dance" he disclosed his beautiful organ to excellent advantage. Mr. Rankl sings with style and intelligence, and demonstrates beyond a doubt his thorough musicianship.

Second Medinah Temple Series

The second series of Medinah Temple Concerts will be given this year on the evenings of November 20, 21 and 22. Encouraged by the great success of the concerts given last year upon the occasion of the dedication of the mammoth pipe organ in the Temple, the trustees declare these concerts will be among the finest offered the music loving people of Chicago this season. The concerts are to be open to the public at large, thus affording an opportunity to every music loving Chicagoan to enjoy an evening's entertainment of the very highest type.

Among the artists who already have been engaged for

the first series of concerts are: Jenny Dufau, prima donna soprano, of the principal American and foreign opera houses, one of the prime favorites at last year's events; Carl Cochems, from the Chicago Grand Opera Company, recognized as one of the leading basses before the public today; William Middleschulte, Florence Hodge and Palmer Christian, organists.

A new feature to be added to the program this season will be the J. Lewis Browne Symphony Orchestra, a musical organization composed of fifty artists of Chicago, under the personal direction of Dr. Browne.

Chicago Woman's Musical Club Program

Margaret Taylor, soprano, was one of the active members of the Chicago Woman's Musical Club to furnish the program given Thursday afternoon, November 2, in the Congress Florentine Room. Before singing her number, the Eljland Cycle of Von Felitz, Mrs. Taylor explained it. Her voice is of good quality, well trained and she uses it to excellent advantage and with artistic understanding. Mrs. Taylor is a newcomer, but doubtless her work will bring her many appearances here. The applause which greeted her at the close of her number was spontaneous and well earned. Helen Leeferdt at the piano played satisfactory accompaniments.

Godowsky in Los Angeles

Los Angeles, Cal., October 30, 1916.

Godowsky scored an immense success here on October 28, with a program of the classics played in his inimitably masterly manner. He varied the usual program of too often played pieces by giving a group of the modern classics—Debussy, Ravel and others. Needless to say the recital was a triumphant success and a magnificent exhibition of piano mastery.

Albert Kastner Arrives

Albert Kastner, formerly professor of the harp at the Royal Academy of Music in London, arrived on Saturday on the steamship Finland. He expects to make his home in New York.

Vernon Styles at Carnegie Hall

Vernon Styles announces a song recital at Carnegie Hall, Thursday afternoon, November 16. A number of

special interest on his program is the Twenty-third Psalm by Liszt, a seldom heard composition. There will be English, Russian, Italian and other German songs as well. Richard Epstein is the accompanist.

CONCERT ANNOUNCEMENTS

AEOLIAN HALL, SAT. APT., NOV. 25, AT 3 O'CLOCK

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NEW ORLEANS DAILY STATES

META REDDISCH IS SPLENDID "LUCIA."

SILINGARDI OPERA COMPANY GIVES FINE RENDITION OF DONIZETTI MUSIC.

The unfailing charm that opera has for New Orleans music lovers drew a fashionable audience to the French Opera House Tuesday night to hear the Silingardi Opera Company in "Lucia di Lammermoor."

The old-fashioned, suave music of Donizetti was given a most satisfactory rendition by the Italian singers and while the honors of the evening easily go to the excellent soprano, all the voices in the cast were most pleasing.

Meta Reddish, a tall, slender young woman, possessing a carefully schooled and exceedingly "long" soprano voice, sang "Lucia." The florid music of the score was delivered with graceful facility and the soaring high tones beautifully emitted. Unlike most voices of the coloratura type, the voice of Mme. Reddish is not thin in the middle register, but is rich and colorful there and shows no "break" in any part.

THE TIMES-PICAYUNE

SILINGARDI OPERA COMPANY SCORES FINE ARTISTIC SUCCESS.

MOST ENJOYABLE EVENING PROVIDED BY TRUE LYRIC ARTISTS—REDDISCH A STAR OF THE FIRST MAGNITUDE.

In Mme. Meta Reddish the organization has one of the most competent coloratura sopranos heard here in many a year; the star of the evening was Mme. Reddish, the American prima donna, who won recognition singing Italian roles in Italy, a task that is by no means simple. She is a slender young woman of extremely harmonious, almost classic features, and of graceful bearing on the stage. Her voice is pure, true, high and flexible, of lovely quality and of quite sufficient strength for all coloratura work.

In her first act one felt that she was a bit timid, but improving with each scene, she became perfectly charming, and rendered her mad scene with a precision and a vocal charm which, as has been said, have not often been equalled even on a stage where fine "Lucias" certainly have not been wanting. Her tones are true and direct, with not any of the vibrato which one finds in even many of the finest Latin voices.

THE NEW ORLEANS ITEM

SILINGARDI'S ARTISTS WIN PLAUDITS IN "LUCIA."

WELL BALANCED AND ABLE ORGANIZATION OPENS SHORT SEASON AT FRENCH OPERA.

The Silingardi Opera Company opened its two weeks' season last night at the French Opera House, presenting Donizetti's melodious "Lucia."

Miss Meta Reddish, a young American soprano, who has, it is said, won laurels on the stages of France, Italy, Spain and South America, sang the title role. Miss Reddish has a voice of long range, of very pretty timbre in the higher register, and of a splendid carrying quality in this register, which makes it effective even in the heaviest of concerted parts. She has a well developed technique and sings with understanding. Not the least of her assets is a most prepossessing personality.

MISS REDDISCH SCORES SUCCESS.

It was a pleasant surprise to see a "Lucia" so adequately suited to the requirements of the role. Miss Reddish was enthusiastically applauded after her rendering of the "mad scene" and has reason to feel gratified at her success.—By Harry B. Loeb.

NEW ORLEANS AMERICAN

LOVERS OF OPERA GET TASTE THAT BRINGS OLD DAYS.

SILINGARDI COMPANY WITH MISS REDDISCH AS SOPRANO STAR MAKES FINE IMPRESSION.

Meta Reddish, you came! We heard!! You conquered!!!

The initial performance of the Silingardi Opera Company last night proved two things: That Miss Meta Reddish, our American soprano, is a musical artist of rare ability, of whom we should be justly proud; also that Silingardi is an impresario who knows his business and who has lived up to every promise he has made.

An audience small, yet representative from a musical and social standpoint, greeted the first efforts of the Italian opera company last night. The company was a most pleasing surprise; it is fit and competent in every detail.

OPERA SERVES PURPOSE.

"Lucia di Lammermoor" served in a most exacting manner to successfully present to its utmost advantage the lovely voice and dramatic ability of Miss Meta Reddish, who made her first real operatic debut before an American audience, despite her many European triumphs.

As a coloratura Miss Reddish is the equal of any who has ever graced the opera stage. She has a voice of exquisite merit, delicate timbre, beautifully cultivated, combined with a graceful stage appearance, marked dramatic powers that fully fitted her for the lovely but unfortunate Lucia.

GETS GREAT APPLAUSE.

Enthusiastic applause greeted her efforts, but more especially in the "mad scene," where her voice and the flute combined most beautifully, so much so that the flutist who accompanied her was called to share her applause.—By J. M. S.

L'ABEILLE DE LA NOUVELLE-ORLEANS

GRAND SUCCESS OF PRIMA DONNA, META REDDISCH.

THE ROLE OF LUCIA WAS FILLED WITH GREATEST ARTISTIC SUCCESS BY Mlle. REDDISCH.

The young and charming prima donna possesses a voice of pure and clear timbre which she understands how to use with artistry in all the moving phases of her sympathetic role.—(Translation.)

THE TIMES-PICAYUNE

The magnificent success of Mlle. Meta Reddish, the coloratura soprano of the Silingardi company, in "Lucia" Tuesday night has caused a strong demand for its repetition before the end of the season. Many prominent persons regretted their inability to hear the artiste on account of social engagements Halloween night, and these are most desirous of a repetition. There is a possibility that Mlle. Reddish will appear Saturday night in "La Traviata," which has been one of her most notable successes in Europe.

JULIA HEINRICH

Soprano

Metropolitan Opera Company

RECITAL - CONCERT - ORATORIO

Management: Antonia Sawyer
 Aeolian Hall New York City

Stokowski and the Philadelphia Orchestra, Samaroff and a Concert Grand, Combine Art in Delightful Program

It was the fourth concert of the present Philadelphia Orchestra season and a gallant occasion, having the appearance of a first night at the opera, and it was an exceptionally well rendered and interesting composite that Mr. Stokowski elected to present.

The first number presented, the slow movement from Beethoven's seventh symphony, appeared as a tribute to the late Theodore N. Ely, a patron and director of the orchestra. The simple, though strong, hymn-like mould in which the movement is cast, breathes a world of sorrow. A sorrow, however, not sullied by despair, but ever and anon glimpsing the light of hope, and in the end passively awaiting the coming of peace and final content. Mr. Stokowski brought these factors to the fore in a masterly manner. His sincerity and poetic imagination, as depicted in the work, being exceptionally impressive, but it is a question whether reverential and silent appreciation on

the part of audiences would not be more potent and in keeping with such memorial renditions, rather than the thunder of applause with which their terminations are usually greeted.

The symphony, Schumann's No. 4 in D minor, was given with decided intellectual and musical breadth, the introduction displaying splendid broad tonal qualities, while the allegro entranced by reason of perfect attacks, expressive accentuations and splendid rhythmic swings. From strings to woodwind, from brass (which section frequently has to bear the brunt of unwarranted adverse criticism) to percussion, the tonal balance of the orchestra in the pleasing "Romanza" was well nigh perfect. A more thoughtful and solid form of play than that with which Philadelphians are familiar—the scherzo—was offered in a manner that lacked dynamic variation and fluency, consequently the interpretation added to rather than subtracted from its innate heaviness.

The appearance of Mme. Samaroff on the stage called forth a greeting that was as impressive as it was sincere. The concerto selected by the artist, No. 1 in D minor, from Brahms, is a decidedly worthy work, though there are many other concerti of equal value in her repertoire that would have made a stronger appeal to the less Brahmsized portion of the audience. This, by the way, is the third appearance of Brahms on the Philadelphia Orchestra program this season, while last week the Boston Symphony gave the Brahms academic overture, and at the first Temple concert the "New World" symphony by Brahms was produced on October 26.

Mme. Samaroff gave the opening movement of the Brahms concerto (maestoso) with decisive and commanding eloquence. Her tone was as rich and sonorous as her interpretation was scholarly and beautiful. The expressive adagio was equally well presented, and the final movement disclosed her superb bravura style, which, carried along by heroic impressions and temperamental spirit, brought the work to a glorious close. All, as it were, reflecting a fixed message of the composer's aim, through the medium of true art. Frequently during the concerto the orchestral background relatively became very much of a foreground, in which connection one might be tempted to cry "lack of tonal volume on the part of the soloist." This writer thinks "comparatively too much tonal volume on the part of the orchestra" would be more appropriate, and in this connection, while there may be no sex in art, yet in art production there is such a thing as physical strength limited by sex, consequently it would be commendable if all conductors abided more by the axiom "Ladies first." A willow is as interesting and essential in its way as an oak tree is, any day.

The "Meistersinger" overture of Wagner closed the concert, and was played in true Wagnerian style.

Sam Charles Plays at Von Ende School

Sam Charles, French pianist, of the Von Ende School of Music faculty, was heard in an evening recital at the school, 44 West Eighty-fifth street, last week. A more extended notice will appear in next week's MUSICAL COURIER.

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JOHN POWELL

The Master Pianist Again Triumphs in New York

"In the midst of a deluge of musical events, John Powell's recital of yesterday afternoon in Aeolian Hall stands out almost supreme."—*New York American*.

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ROBERT LORTAT Triumphs in Aeolian Hall THE CRITICS AGREE

TIMES, NOVEMBER 3

There was another addition to the number of visiting pianists in New York yesterday afternoon, when Robert Lortat made his first appearance here at a recital in Aeolian Hall. Mr. Lortat is from Paris, where some years ago he gained distinction at the Conservatoire; and he is an artist of experience, fine feeling and ripe attainments. As an executant he is amply provided with the modern equipment of technique; as an interpreter he is naturally animated by the Gallic spirit. But his musicianship is broad enough and deep enough to make his performance of Schumann's "Etudes Symphoniques" and the twenty-four preludes of Chopin really fine interpretations, an exposition of their significance. . . . So, too, he found a true expression for Chopin's infinite variety of mood in the preludes. If he did not sound all the depths of either Schumann or Chopin, he gave a performance of distinction and sincerity, intelligently and musically conceived.

Mr. Lortat was most at home in a group of French pieces which followed: pieces by Debussy, and still more so in others by Fauré, Dédot de Séverac, Emmanuel Chabrier. These he played with great gusto; especially Fauré's "Impromptu" and the two selections from de Séverac's suite "Cerdana." "The Return of the Muletiers" has a fascinating exotic charm and a touch of Oriental rhythm that Mr. Lortat made much of; and there was great good humor and dash in his playing of Chabrier's "Scherzo-Valse," an amusing piece. Mr. Lortat's clear and finely colored tone, his command of incisive brilliancy, served him well in these.

HERALD, NOVEMBER 3

French pianists of real talent are not often heard in New York, and in consequence the local debut of Robert Lortat, who arrived from France about two weeks ago and gave his first recital at Aeolian Hall yesterday afternoon, was particularly

interesting. One hears too many heavy handed, German trained players nowadays.

SUN, NOVEMBER 3

Mr. Lortat in his performance showed that he is a well schooled musician and one who commands attention by an admirable attitude of sincerity toward his art.

His tone was never forced, though he lost some effects through a less careful pedalling. In technique he showed much power and some lack in brilliant finish. But his style gave unusual pleasure through poetic feeling and sentiment and it impressed by an individuality in interpretation.

AMERICAN, NOVEMBER 3

Mr. Lortat has extraordinary talent. He possesses technical skill that is brilliant, fluent and precise. He has also acquired a musical feeling of great intensity, and has the power to realize clearly the composers' ideas.

With significant tone color he presented a group of modern French pieces, poetic to a degree, and artistic in both conception and execution.

With mastery of style and utter freedom from sentimentality, he played twenty-four preludes by Chopin, giving to each an individuality, while retaining its pristine beauty and quality.

Mr. Lortat is a welcome addition to the number of foreign musicians in New York. Undoubtedly he has a future in America.

GLOBE, NOVEMBER 3

To dwell on the technical equipment of Mr. Lortat would be almost an impertinence. He has it in fullness, as well as musicianship, brains, taste, schooling, and best of all his playing is made vital by temperament. The modest demeanor of the young pianist commended itself to the audience, . . . and so did his unwillingness to clog and disrupt the programme he had arranged by repeating some

pieces and adding others not set down, though the applause was of a kind to overthrow the discretion of ninety-nine pianists out of a hundred playing in a strange city for the first time and especially eager, therefore, to "triumph." Mr. Lortat had his triumph without resorting to disarrangements.

EVENING POST, NOVEMBER 3

Mr. Lortat, a French pianist, well known in London as well as in Paris, and who will soon be better known here in New York, not only as a solo pianist, but also as Mr. Thibaud's accompanist, made his first American appearance at Aeolian Hall yesterday afternoon and made an increasingly good impression as he warmed to his task. . . . He has on the contrary a tone which is singularly rich and warm, very musical and sympathetic.

EVENING MAIL, NOVEMBER 3

Mr. Lortat has come from France with the violinist, Jacques Thibaud, to share his programmes, particularly in the interpretation of sonatas. Yesterday he proved himself an artist to be taken seriously for himself alone, quite apart from his distinguished associate.

In spite of certain exaggerations of style and expression, Mr. Lortat consistently gives the impression of being a musician of the highest order. His tone is full of beauty, and he possesses an ample technical equipment. His programme contained all the preludes of Chopin and some unfamiliar works of Dédot de Séverac and Fauré.

EVENING WORLD, NOVEMBER 3

. . . He plays with a crispness, an ease and a charm that are irresistible.

EVENING SUN, NOVEMBER 3

Mr. Lortat performed his giant task in a big way. . . .

CHARLES HARRISON

American Tenor

His Sunday night concert at the Harris Theater was a pronounced success.

Mr. Harrison

had the honor of being accompanied by two of America's greatest composers

C. W. Cadman and H. T. Burleigh

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CLARA NOVELLO DAVIES' FURS AND AUTOGRAPHS

Most people have their hobbies—hobbies that vary considerably. For instance, one singer may delight in making a collection of antique jewels, while another seeks out famous paintings by the old masters. Another favorite hobby is the enjoyment of outdoor life—swimming, golf, or tennis.

There is a woman, widely known as a teacher of voice production—Clara Novello Davies—who has two very expensive hobbies. One, collecting wonderful furs; the other, gathering autographs and original manuscripts of famous singers and composers.

A word about the furs. Having always admired beautiful furs, Mme. Davies in recent years has acquired some which are very handsome and rare. She possesses a sable set said to be the handsomest in England; a chinchilla set made of ninety-two perfectly matched skins, and an ermine set easily the equal of any royal one.

Mme. Davies' collection of autographs and original manuscripts and letters is most interesting. In it are the original manuscripts of Mendelssohn's "Shepherd's Song," Louis Spohr's "Rondo Alla Spagnuola," a line from the pen of Jenny Lind (see illustration), and letters from Rossini, Massenet, Vieuxtemps, Auber, Liszt, Berlioz, Meyerbeer and numerous other very well known persons prominent in music.

On De Koven's Nerves

Reginald De Koven, the musician, left a New York roof garden hurriedly as a comedian began to sing a topical song, says the Detroit Free Press.

"Who was it?" a man asked the composer—"who was it said he'd rather make the songs than the laws of our country?"

Mr. De Koven gnawed the ends of his mustache. "Hanged if I know," he answered, "but for my part, I'd

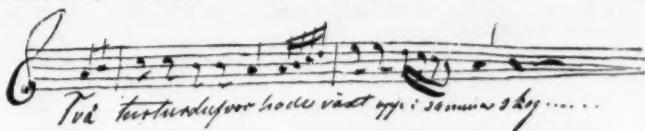
rather make the laws for the people who make the songs nowadays."

Mortimer Wilson Now of New York City

One of the most prominent among successful American theoreticians, Mortimer Wilson, hails from the broad plains of the West. As director of the department of theory and composition in the University School of Music, University of Nebraska, for eight years, he made a name for himself throughout the entire West. In the whole South Mr. Wilson is known as a musician of sterling worth, both as a teacher and as an unusual orchestral conductor, having for several seasons past conducted the Atlanta (Ga.) Philharmonic Orchestra.

In the East he is better known as a composer of chamber music. Many of his larger works are issued by the Boston Music Company, and the performances both here and abroad have given him a place among foremost American talent. Mr. Wilson is the composer of five symphonies, four violin and piano sonatas, three trios for violin, cello and piano, organ sonatas, and many works in smaller form. He is a pupil of the late Max Reger.

Now a member of New York's musical forces, Mr. Wilson is busy with many classes and private students in harmony, composition, orchestration, and conducting, ensemble playing and interpretation.



Für freundlicher Erinnerung

Jenny Lind

Cologne d. 2^{ten} July 1879.

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CLARA NOVELLO DAVIES WEARING SOME OF HER REMARKABLE FURS.

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tenor; Paul Althouse, tenor; John Young, tenor; Lila Robeson,

contralto; Mildred Potter, contralto; Kathleen Howard, contralto;

Josephine Jacoby, contralto; Vera Curtis, soprano; Sibyl Conklin,

contralto; Henri Scott, basso; Allen Hinkley, basso; Louis

Kreidler, baritone; Albert Wiederhold, bass-baritone; Leon Rains,

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CINCINNATI SYMPHONY ORCHESTRA A MAGNIFICENT ORGANIZATION

Has Just Entered Most Important Stage of Development—Offers Splendid Cultural Opportunities for Home Audiences—To Tour East

Cincinnati, Ohio.

Entering upon its twenty-second season, the Cincinnati Symphony Orchestra has begun in a very definite way its most important stage of development. Years ago it passed from an irregular organization of players, co-operating in the giving of occasional concerts, to a small but permanent body of musicians with a set concert schedule. Its next big step was from a small orchestra into the ranks of the big symphony organizations. Then came its successful entry into the select class of the country's greatest orchestras. It has achieved this rank in the past few years, not on its performances in Cincinnati alone, but more properly in the great cities of the Middle West, where it has toured territory entered by every American orchestra of the first rank, and has triumphantly stood the test.

Probably we in Cincinnati are a little too close to the orchestra to appreciate fully its true significance. The sum of all the elements which have contributed to its up-building is truly colossal. More than a million dollars have been invested in one form or another in the founding and maintenance of the orchestra. What really brought success, however, was the unselfish effort public spiritedly put forth by those generous women who worked day in and day out to place the orchestra on a firm foundation artistically and financially.

And now the Cincinnati Symphony Orchestra is established. It meets the country's greatest orchestras on the testing ground of neutral cities, and not only maintains its place, but each year registers greater achievements. This stage of its development may be termed "national recognition," and it has successfully passed it.

The stage into which it is now passing, however, is more important than the others, and may be termed "home appreciation" or "home responsibility," and this must be brought home to the people of Cincinnati and vicinity. This orchestra, which represents so great an investment in money, time, energy and sacrifice, is being maintained not for the pleasure of any limited class but for the benefit of all individuals in its great potential sphere of influence. The symphony concerts should form an integral part of every Cincinnati citizen's cultural education.

This possibility has been brought to the very doorstep of the Cincinnati home. Those who have been generous enough to make this work possible are ready to make up the necessary deficits in order that Cincinnati people may have the benefit of it. For the conditions under which symphony orchestras must be maintained preclude the possibility of their paying for themselves. If every seat for every concert given by the orchestra during the year were sold, there would still be a considerable deficit. But the unselfish patrons just referred to will take care of that. The future existence of the Cincinnati Orchestra is, therefore, secure.

It is along the above lines that Kline L. Roberts, manager of the Cincinnati Symphony Orchestra, has been giving informal talks to various social and other organizations in this city and vicinity during the past two weeks. These talks are generally considered as the prelude to what will undoubtedly be the most successful season, both artistically and financially, which the local organization has ever experienced. To this end Mr. Roberts' efforts will contribute in no small degree, judging by the amount of enthusiasm which has been aroused by them in all circles. The explanations of this efficient manager have been greatly enhanced by the straightforward and lucid manner in which he presents them.

The compositions announced to be given show that Cincinnati will have a particularly interesting symphony season, one especially rich in works not heard here before.

An event of great importance in the history of the orchestra and a very gratifying one to its well-wishers will be its invasion of the eastern part of the United States, in January. This tour will include New York, Boston, Albany, Watertown, New Haven, Oil City, Syracuse and other prominent points.

CINCINNATUS.

Lois May Alden, a Versatile Artist

Lois May Alden gave evidence of her versatility at a recital held at the Comedy Theatre, New York, on Sunday afternoon, October 29, in the interests of the Garden School, which she hopes to open at Columbia, S. C., about the first of the year.

The program began with a piano solo—Grieg's sonata in E minor—in which she displayed an ample amount of technic and individual style. As a violinist Miss Alden appeared next on the program. Her playing of "Allemanda," op. 26, was brilliant and artistic.

Nell Brushingham Starr, the singer of the afternoon, made a pleasant impression upon her hearers in a group

of songs by Ross, Taylor and Homer, in which she showed a voice of lovely quality.

Annie Louise David, harpist, was encored several times for her contributions. She played "Margaret at the Spinning Wheel" (Zabel), "To an Aeolian Harp" (Hasselman), and "Firefly" (Louvine). In "The Sixteenth Century Music Box" (encore) Mme. David's delicacy of tone was notable.

Winifred Sackville Stoner explained "Natural Education" and what she hoped to accomplish along the lines of education for children. Mrs. Stoner's theories have been proven, as she has one of the most perfect children, physically and mentally, that science has ever known. Mrs. Stoner and Miss Alden have consolidated and will carry on their work in the new school at Columbia, S. C. Miss Alden has had letters of indorsement from prominent men in various walks in life.

ON PADEREWSKI'S POUNDING

Los Angeles Critic Calls Pianist Bad Model for Students
—"Smites the Piano Until the Strings Shriek"

Critic Gates, one of the most able of American music reviewers, says in the Los Angeles Graphic of October 28, 1916:

"Let us exert the great American privilege of criticism a bit further. Personally, I am content to hear the greatest works of the piano repertoire played by one of the greatest pianists of our day. But that latter statement is made with a reservation. Mr. Paderewski, for a time, was head and shoulders above his younger confreres. Twenty years ago he dominated the recital platform. Were it not for one tendency Paderewski still could hold his own. But, unfortunately, Mr. Paderewski has permitted himself to drift into the habit of pounding his instrument beyond its musical possibilities. It is sad to state that he has become a bad model for the young pianist.

"If I were still teaching piano I would prefer that my pupils would not attend his recitals. For with all his brilliancy of technic and intellectuality of conception, all that I had taught the pupil of relaxation of muscle and musical quality of touch would be overthrown in an hour of Paderewski's playing. 'Paderewski smites the piano with full force, until the strings shriek as in pain; why shouldn't I,' would be the confident assertion of the pupil at the next lesson. . . . But it is just as well that we think for ourselves and learn to form our own judgments, irrespective of the shower of gold and the popular clamor. It is a pity that so great an artist should lose prestige with the portion of the world that lives in the same art as he—for I have not heard one musician voice an opinion other than the one here expressed."

Merced de Piña and Roger de Bruyn Heard in Unconventional Program

Aeolian Hall, New York, was fairly well filled on Tuesday afternoon, October 31, when Roger de Bruyn, tenor, and Merced de Piña, contralto, gave a joint recital, with the assistance of Umberto Martucci, at the piano. There was considerable applause between the various items, and the artists can have no complaint to make of the reception accorded to them by the New York public on this occasion. Both possess good voices. The program was quite unconventional, containing twelve numbers which were said to have received their first performance in this city at this recital. The new songs were: "Sul Lago" (duet), Sgambati; "Tristeza," Alvarez; "Garden Song," H. T. Burleigh; "Reveille," James H. Rogers; "La Bas," Fourdrain; "Ode," Rubin Goldmark; "Mondeszauber," Novacek; "Soyons Unis," Rhéné-Baton; "Chanson du Vent," Schlieder; "Rapsodia Primavera," Leoncavallo; "E Tornato," Cotogni; "The Mountain," Frank H. Warner.

The remaining songs were: "Aubade," Lalo; "El Xay," "El Cassador," "El Rahims," Granados; "Dem Helden," Schumann; "Un certo non so che," Vivaldi; "Povero Amico," Mascagni; "Geheimniss," Schubert; "Drei Wanderer," Hermann; "Die Flucht," Dvorák; "Dein Bild," Schmitt-Csanyi; "Zigeunerlied," Novak.

Both the singers had been carefully trained in stage deportment, and in the pronunciation of the various languages demanded by the program.

The fine accompaniment supplied by Umberto Martucci was a great factor in the success of the recital.

Maud de Voe Wins Praise in the East

Maude de Voe, on her Eastern trip, sang at the American Musical Convention held in Lockport, N. Y., September 14 and 15. She immediately signed contracts for return engagements next year, a fact which speaks for itself, as the convention was attended by prominent musical critics, artists, composers and managers from all over the country.

"Fine stage presence," "Phenomenal voice," "High notes electrifying," "A finished artist," are some of the comments on Miss de Voe's work.

FREDERICK GUNSTER, TENOR

Frederick Gunster is an American tenor who has had all the cultural advantages of European training. Serious and sincere in his devotion to his art, possessing a naturally beautiful voice and a pleasing, refined personality, he is a valuable acquisition to the concert, recital and oratorio field, and stands among the artists of the first rank.

The greater part of Mr. Gunster's vocal training was received in Naples, Italy, where he was a pupil of Carlo Sebastiani. In Munich he coached with several noted authorities in German concert lore, acquiring a practically complete repertoire of songs. In London he made a special study of oratorio under R. Watkin Mills.

Mr. Gunster's repertoire is extensive, comprising all essential branches of song literature of the classic and modern composers. Being proficient in the languages, he sings in French, German and Italian with pure diction, and has mastered the art of singing in his native tongue intelligibly. A distinctive feature of his recitals always has been the artistic arrangement of his programs.

Mr. Gunster has sung on programs with the most renowned artists of the world. His appearances with the leading oratorio societies and most prominent musical clubs in the country always have been received with approbation by the public and press alike.

His engagements this season are being booked under the management of Haensel & Jones.

The Hubbard Operalogues

Havrah Hubbard and Claude Gotthelf, constituting the artistic pair which is making the "Hubbard Operalogues" famous from one end of the country to the other, have started their 1916-17 season with unprecedented success. Leaving their summer home in southern California on October 17, they went to Canon City, Colo., where they opened with two performances, giving "Lohengrin" in the evening and an afternoon hearing of "Hänsel and Gretel," appearing before over 1,200 persons in the one day. In the afternoon Mr. Gotthelf played a number of shorter numbers preceding the giving of the operalogue, among them a new waltz by Carrie Jacobs-Bond, which was unusually well received. In the evening he played the Liszt "Liebestraum," No. 3, and the Rubinstein staccato etude, and received many recalls. The operalogue was given under the auspices of the Woman's Club for the scholarship fund—a fund established by all the clubs of the State for the aiding of young students to complete their education in colleges and schools.

After four appearances in Chicago, Messrs. Hubbard and Gotthelf start for New York, stopping en route in Streator, Ill., and Western College, Oxford, Ohio. Their first New York appearance this season is November 9 at the Waldorf-Astoria for the National Opera Club.

Merle Alcock, Contralto, and Bechtel Alcock, Tenor, Open Concert Season in Kansas City

"The audience assembled last night . . . had the unusual experience of hearing two thoroughly artistic singers who have had all their training in America and are not afraid to sing American folksongs," said the Kansas City Times when Merle Alcock, contralto, and Bechtel Alcock, tenor, opened the concert season in that city this year. The same paper continued: "The favorable impression made by the contralto in her appearance last winter as soloist with the Kansas Symphony was deepened. Her voice seemed

even more uniformly rich—a fresh, free voice, flexible and sweet, for all its deep warm color.

"'Celeste Aida' brought out the lyric sweetness of Bechtel Alcock's voice and his deep appreciation of sentiment. That he is capable of much fine expression was shown.

"Harry Oliver Hirt gave a fine reading of the Schumann 'Novellette in E.'"

The Alcocks are to sing in Lincoln, Neb., and in Wichita, Kan., with the Wichita Symphony Orchestra.

Strassberger Director Introduces New Faculty Member

St. Louis, Mo.

The indefatigable director of the Strassberger Conservatories of Music, St. Louis, Mo., opened the local season on October 20 with an admirable concert, given at the Odeon.

Recently Mr. Strassberger discovered an artist in the person of Daniel Jones, Welsh pianist. The object of the concert was to introduce this artist to the public. Assisting artists were Ellis Levy, who studied with Thompson and Ysaye and was the prize pupil of Emil Sauret; Charles Galloway, accompanist, who spent four years in the home of Guilman and who was honored by that master with the

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dedication of one of his sonatas, and Olivia Gregory, whose rendition of the tower scene from Shakespeare's "King John" was masterly. These artists are all of the faculty of the Strassberger Conservatories of Music.

Mr. Jones' numbers were chosen from works of Chopin, Paganini and Liszt. Chief interest centered around the pianist, who is decidedly a "find"; he possesses imagination, an individual style, and an impeccable technic. It demands an artist of wide range and unlimited possibilities to play Chopin. Mr. Jones played him with just enough abandon but withal a charming lyricism. His tour de force, however, was in Liszt's "Legend of St. Francis Walking on the Waves." While studying in Berlin, Hugo

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Kaun in a sense made this young pianist the authoritative interpreter of the Kaun concerto. Mr. Jones has played the concerto under the composer's direction many times. Mr. Jones studied with Alberto Jonás, Ernest Hoffzimer and Hugo Kaun. He is well known in Germany and in Russia, and has played with many of the great orchestras, notably the Blüthner Orchestra in Berlin.

E. R. C.

KANSAS STATE MUSIC TEACHERS' ASSOCIATION AT SALINA, DECEMBER 6, 7 AND 8

Kansas State music teachers are to meet in convention at Salina, December 6, 7 and 8, 1916. The officers are Edgar B. Gordon (Winfield), president; Henry H. Loudonback (Atchinson), vice-president; Paul Utt (Salina), secretary. C. S. Skilton (Lawrence) is chairman of the executive, D. A. Hirschler of the program, and H. L. Butler (Lawrence) of the accrediting committee.

Interesting musical programs have been prepared, including a Kansas composers' program, containing the names of Walther Pfitzner, Carl Preyer and Arthur Nevin. The Zoellner String Quartet is announced for a chamber music recital as a concluding musical offering.

Addresses are to be given by leading Kansas musicians.

Marcella Craft Delights Baltimore

To the music centres already conquered by her finished art, Marcella Craft has added Baltimore. Of her appearance there, October 20, as soloist with the Baltimore Symphony Orchestra, the following press excerpt illustrates the prevailing critical opinion:

Marcella Craft gave the "unknown" aria, "Weh mir," from Wagner's "Die Feen," an interesting, declamatory work, with a romantic finale, and also the perennial "Ah! fors e lui," from Verdi's "Traviata." She is a delightful artist with a fresh and brilliant coloratura voice that has unusual warmth and richness in the middle register. She sings with definite style and an excellent appreciation of dramatic values, giving her Italian number with splendid authority and interpreting her German song with breadth and much beauty of tone and phrase. She is one of the most interesting singers who has appeared in Baltimore in recent years. She has a charming personality and her engaging manner won her audience immediately. —The Sun, Baltimore, October 21, 1916.

Morgan Kingston to Sing in Bach's "St. Matthew's Passion"

Morgan Kingston, the Welsh tenor, has been engaged to sing the solo tenor role in Bach's "St. Matthew's Passion," in three special Philadelphia performances under Leopold Stokowski's direction, end of March, 1917.

In this role Mr. Kingston has established a name for himself throughout Europe.

Morgan Kingston's voice was chosen by a talking machine company for having the most resonant and concentrated waves for an experiment in conveying musical tones by wireless from the Astor Hotel to the Woolworth Building, New York.

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A succession of very excellent musical events of high and artistic rank and participated in by well known professionals, has engaged the attention of musical people in San Francisco and the vicinity. The first of these was the performance of the musical and dramatic forces of the University of California, as represented by the Treble Clef Club, under the direction of Paul Steindorff. An opera composed by I. B. Kornblum, the book and lyrics being by M. S. Rosenblatt and H. E. Kowalsky, was given by this club at the Civic Auditorium Opera House in Oakland. The house was crowded with college and society people. The leading roles were taken by Nelly Laura Walker, O. R. Caldwell, E. F. Steen, Camille Purdy, E. S. Ward, Hazel Hollingsworth and E. A. Breymann. The music was tuneful, the story good, and the general effect was excellent.

The first concert of the season by the Shavitch-de Grassi-Bem Trio, of chamber music, took place Wednesday evening, October 18, at the Hotel St. Francis. The club was assisted by Nicholas Oeconomacos, clarinetist. This was a very successful event in all regards. The selections included in the program were the following: Trio, op. 92, No. 2, Saint-Saëns; Beethoven's clarinet trio, op. 11, and a trio by Maurice Ravel given for the first time in San Francisco. The first and last numbers were played by Messrs. Shavitch, piano; Bem, cello, and de Grassi, violin. The Beethoven clarinet trio was played by Messrs. Shavitch, Bem and Oeconomacos. The chief characteristic of the entire performance was the exactness and excellence of the ensemble, each performer playing so that the balance of sound and the perfect agreement was all that could be wished for.

A concert was given by the San Francisco Musical Club at the Hotel St. Francis, Thursday morning, October 19. The program was divided into three sections—selections from "Fidelio" in which Mrs. Charles Ayres, Lawrence Strauss, Lowell Redfield, and Miss Benjamin sang with Mrs. Joseph Carew Aylwyn at the piano; Chopin piano solo by Mrs. Edward E. Young, and selections from Brahms sung by Mrs. William Camm. Some very excellent work characterized this concert, which was attended by many members and guests.

One of the most interesting of a long series of concerts was given Thursday evening, October 19, at the Palace Hotel, by Elsa Ruegger and Allan Bier. Debussy's sonata (1915), with prologue, serenade and finale was performed in San Francisco for the first time. The other numbers were Rachmaninoff's sonata, op. 19, and a Handel sonata in four movements. Miss Ruegger's cello work was very brilliant, and Mr. Bier (a pupil of Weil, de Pachmann and Lhevinne) at the piano, caused great enthusiasm. Discriminating applause paid a very high compliment to the performers.

D. H. W.

Bauer in Old Music

Harold Bauer gave a recital at Aeolian Hall last Thursday afternoon, October 26. It was called "Famous Composers of Bygone Days." The program had these names and works:

Johann Jacob Froberger (?-1667), toccata in D minor; Girolamo Frescobaldi (1583-1643), capriccio on the cuckoo's cry; Johann Kuhnau (1660-1722), sonata in C (the combat between David and Goliath); Claudio Merulo (1533-1604), toccata in G; Baldassare Galuppi (1706-1785), sonata in C minor; Jean Philippe Rameau (1683-1764), rondeau des songes; Francois Couperin (1668-1733), Les Pasticces mysterieuses; Johann Christian Kittel (1732-1809), Nachspiel; Gottlieb Muffat (1690-1770), sarabande in G minor and fugue in G; Johann Mattheson (1681-1764), air varie and menuet; Benedetto Marcello (1686-1739), presto in G minor; Johann Schobert (1730-1767), minuetto and allegro molto; Daniel Steibelt (1765-1823), L'Orage; John Field (1782-1837), nocturne in A major; Johann Nepomuk Hummel (1778-1837), rondo in E flat.

Proctor at Mount Pleasant

A typical example of Warren Proctor's powers to please is cited in the following comment of this opera singer's recent appearance in Michigan:

The recital of Warren Proctor was heralded as an important musical event, but even those who were prepared to be ordinarily well pleased with the artist were surprised into genuine enthusiasm when they heard him. He showed himself the master of a voice of purity and strength that was adequate for the broad demands of oratorio and which was controlled to a nicety in the lighter numbers, requiring the most delicate and accurate tone production. A genial personality made his audience happy and comfortable throughout the recital, which, by the way, was a program of well balanced variety. . . . It is hoped that he may be heard here again soon. —Mt. Pleasant (Mich.) Press.

Alexander Bloch in Trenton

Alexander Bloch, violinist, appeared at a benefit concert of the Trenton Auxiliary of Industrial Blind, Friday evening, October 27, playing two solo groups.

The other participating artists were Mrs. Alexander Bloch, piano, and Marion Louise Potter, soprano.

A Statement by Clara Novello Davies

The MUSICAL COURIER has received the following letter from Clara Novello Davies:

New York, November 3, 1916.

To the Editor:

In reply to Louis Graveure's letter published in the MUSICAL COURIER of November 2, in which he denies having studied with me, I wish to state that I maintain that Louis Graveure is Wilfred Douthitt, and, as is universally known in the musical world of England and Ireland, and by many hundreds in America, Wilfred Douthitt is my pupil.

Before going further, I wish to apologize for my error in announcing Louis Graveure as a Belgian baritone. It was done purely out of courtesy. I withdraw "Belgian baritone," since Wilfred Douthitt is an Englishman. The story as to this singer's real identity has been widely discussed by the New York press, causing him, so he states, endless annoyance. Even as late as October 26, one New York paper, like myself, out of courtesy, mentioned the name of Louis Graveure, but very blatantly spoke of him as Wilfred Douthitt of the "Lilac Domino." If this constant discussion is so unpleasant, why does he not prove that he is Louis Graveure, and not Wilfred Douthitt? Surely this affords him an excellent opportunity.

In Louis Graveure I only see Wilfred Douthitt—hair, face, stature, mannerisms, personality, walk and most certainly voice production—in fact, every detail, with the exception of the beard and moustache. Furthermore, Wilfred Douthitt studied with me for four years during which time I gave him two and three lessons every day. He had the habit of staying in my studio to listen to every lesson I gave. For the last two and a half years of his studies with me, he lived in my home, with my son and myself. I also took him on my tour through South Africa in 1910, where his success was exceptional. Speaking of South Africa, I would like to point out that last season the Evening World published the fact that E. V. Painter, Mr. Graveure's brother-in-law, had met Graveure at Maritzburg, South Africa, in 1910, which is exactly the time when Wilfred Douthitt was singing there. According to the various steamship companies of South Africa, the name of Louis Graveure cannot be traced on their books. Of course, there is an exit and entrance to South Africa through Egypt, the Sahara Desert and Central Africa, which covers several thousands of miles, but at that time there were no means of conveyance. If I am not taking up too much space, I would like to express my appreciation of Mr. Graveure's sentiments, namely: "Students of America who might possibly wish to follow in the footsteps of my training must not be misled." I agree with him absolutely. I will continue to advertise Graveure as my pupil, until he can prove that he is actually not Wilfred Douthitt. If he can do this, I will make a most humble public apology. In the meantime, I think Mr. Graveure, who, according to your paper, has the American students' interests so much at heart, might be a little more generous and publish the name of his teacher, so that the students might also avail themselves of the same opportunity. Last season, Mr. Graveure publicly refused to give the name of his teacher, and although many students, thirsting for the same voice production, begged him to divulge this precious name, his reply has always been the same, "I have studied with various teachers."

Possibly Mr. Graveure's teacher, or teachers, have all passed away. Or, possibly, he studied in Germany or Belgium with some unknown teacher. Even then, I feel certain that some arrangements could be made to obtain that person's presence in New York for the benefit of young American students of singing. For the present, I will say no more, but I shall always insist that Louis Graveure is my pupil and that he studied with me in London when he was known as Wilfred Douthitt.

Sincerely yours,

CLARA NOVELLO DAVIES.

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MUSIC IN NEW YORK

Becker-Cadman Reception—The Mehan Critic Class—Speke-Seeley Pupils—Brocks-Oetteking Notices—Dambmann Pupil in France—Margaret Mower a Price Pupil—Alice M. Shaw, Composer and Accompanist—Blitz Sight-Singing School—Some Concert Announcements—Notes

The reception given October 28 to Charles Wakefield Cadman and the Princess Tsianina (Redfeather) by Gustav L. Becker was a notable success. The large room was crowded with guests, most of them prominent musicians, artists, writers or actors, beside a number of society people. Among those present were: David Bispham, Emma and Ina Thursby, Marguerite Bériza (Chicago Opera), Sigmond Stojowski, Homer N. Bartlett, Gena Branscombe-Tenney, Marion Veryl, Mr. and Mrs. Gardner Lamson, Carlos Sanchez, Robin Elis-Clendenning, Walter Pulitzer, Regina Armstrong, Mrs. Lowell Thayer Field, Jean Elliott, Pauline Jennings, Jean Wick, Abbie S. Fridenberg, Robert Vivian and others. Mr. Cadman graciously contributed some of his recent compositions to the entertainment.

The Mehan Critic Class

After the meeting of the critic class, October 25, Mr. and Mrs. Mehan held an informal reception, that the pupils might meet Princess Tsianina, the guest of the class. Owing to a cold, the princess was unable to sing, but a most enjoyable program was given by artist-pupils. Helen Latham, Mary Kendel, Hazel Lee, Eve Lynn and Gordon Lee. Later the class was entertained by John Barnes Wells, who sang several compositions. The critic classes have proved so popular that it has been found necessary to hold three each week, instead of two.

Brocks-Oetteking Notices

Johanna Brocks-Oetteking has started a busy season, having sung five times in New York City during October. She was soloist with the Aurora Liederkrantz, the Bronx, and following are three translations of German newspaper mention:

In Mme. Brocks-Oetteking the choral director had chosen an excellent soloist. With her beautiful soprano she sang first the "Jewel Song" from "Faust," and later the charming songs of the director, "Walzenlied," Klein Kashnein, and "Ich liebe dich," as well as Pitzner's "Gretel."—N. Y. Staats-Zeitung.

The soloist of the evening, Mme. Brocks-Oetteking, who possesses a bell like soprano voice, . . . She won enthusiastic applause.—German Journal.

The soloist of the evening, Mme. Brocks-Oetteking, had chosen two songs by the conductor, and the "Jewel Song" from "Faust" for her debut, with which she won enthusiastic applause, so that she had to give two encores, which were both songs of the conductor's.—New York Herald.

Dambmann Pupil in France

Angelina Cappelano, soprano, pupil of Mme. Dambmann, sang Mimi's aria (Puccini) on board the Rochambeau, October 7, in the course of the regular concert. She has left New York for an indefinite period to assist in hospital work in France.

Margaret Mower a Price Pupil

Margaret Mower, a member of Sarah Bernhardt's Company, studied the prologues descriptive of the Bernhardt plays with Parson Price. To quote a metropolitan paper, these prologues "were delivered with admirable effect." Miss Price says Mme. Bernhardt is much pleased with Miss Mower.

Speke-Seeley Pupils

Lillian Morley is engaged as soprano of the German-Lutheran Church, West Seventy-first street. Helen Stapleton (deceased) originally had this position. Florence Jackson substituted for Jenny L. Hill at the Park Hill Reform

Church during the summer, and is now at the Church of the Ascension. Miss Launder is contralto at the Park Hill Church and sings in the First Presbyterian Church and the Synagogue (Yonkers). Helen Black is a soprano soloist of the Presbyterian Church, Richmond Hill. All these singers are pupils of Henrietta Speke-Seeley.

The third music convention of the music committee, New York City Federation of Women's Clubs, will be held at Chickering Hall, November 10. Music and well known speakers will make the convention interesting. Mrs. Seeley is chairman of the Federation music committee.

Alice M. Shaw, Composer and Accompanist

Alice M. Shaw, teacher of piano and harmony, accompanist and coach, is achieving widespread reputation in these lines. She is accompanist for Eddy Brown, Eleanor Painter, Nina Morgana, Ethelynde Smith, Theo Karle, and accompanist at the 1916 Maine Festivals.

Blitz Sight Singing School

The Blitz School of Sight Singing, founded by Dr. Edouard Blitz, continues Monday and Thursday afternoons, Studio 808, Carnegie Hall. This art of reading at sight has nothing to do with vocal culture, and simply trains the pupil in sight reading, both vocal and instrumental.

Some Concert Announcements

EDDY BROWN'S SONATA RECITAL, AEOLIAN HALL, NOV. 29
Eddy Brown is announced for a sonata program, Brahms' D minor, op. 108; Mozart's A major, op. 17, and Beethoven's "Kreutzer," op. 47 (by special request), at Aeolian Hall, November 29.

GILLESPIE RECITAL, NOVEMBER 11

The first lecture-recital by Lillian Brechemin Gillespie, soprano, in Carnegie Chamber Music Hall occurs Saturday evening, November 11. The subject will be Edvard Grieg and His Music.

THIBAUD-LORTAT RECITAL, NOVEMBER 16

Jacques Thibaud, violinist, assisted by Robert Lortat, the French pianist who made his first New York appearance last week, will give a violin recital in Aeolian Hall, Thursday afternoon, November 16. They will play a Mozart sonata, and the violinist's individual numbers will include among others the Schumann "Fantasia," Beethoven's romance in F major, Couperin-Salmon's "Les Cherubins," Bach's Prelude and Fugue, and the Chausson "Poeme."

FLONZALEY QUARTET, NOVEMBER 28

The Flonzaley Quartet will give its first subscription concert in Aeolian Hall, Tuesday evening, November 28. The program will be in memoriam of E. J. de Coppet, and will include three numbers of which the quartet's founder was particularly fond, a movement from Beethoven's quartet in E flat major, op. 127; the Mozart quartet in D major, and Smetana's "Aus meinem Leben." The Beethoven adagio was played by the Flonzaleys at Mr. de Coppet's home, at his request, on the afternoon of the day of his death, and was repeated at his funeral service.

MAX KNECHT CONCERT AT WALDORF-ASTORIA, NOVEMBER 10

The program for the concert to be given in the Waldorf-Astoria grand ballroom, on November 10, under the direction of Max Knecht, promises to be an exceptional one as to variety and novelty. Fifty selected musicians comprise Mr. Knecht's orchestra.

Frank Pollock, tenor soloist, is to sing three new songs by American composers.

Opening of Beethoven Society

The Beethoven Society, Inc. (Mrs. James Daniel Mortimer, president) will hold the first reception, musicale and dance on Saturday, November 11, in the grand ballroom of the Ritz-Carlton Hotel. Receiving with the president will be Mrs. Simon Baruch, Mrs. John P. Laflin, Mrs. William Schutte, Mrs. J. Edward Mastin, Mrs. W. Otis Fredenburg, Mrs. Irving Schmelzel, Mrs. W. S. M. Mead, Mrs.

Harry Raphael, Mrs. J. S. Carvalho and Mrs. Daniel M. Tracy.

The artists of the afternoon will be the Criterion Male Quartet (John Young, tenor; Horatio Rensch, tenor; John Reardon, baritone, and Donald Chalmers, basso), Mabelle Osgood, violinist; Emma Rous, harpist, and Mrs. Harry L. Hass, soprano.

Sarto at Opera Club

Andrea Sarto, baritone, will sing an aria from Verdi's "Don Carlos" at the meeting of the National Opera Club of America, which will be held at the Waldorf-Astoria, New York today, Thursday afternoon, November 9.

Frances Alda at Carnegie Hall, November 14

Frances Alda, soprano of the Metropolitan Opera Company, will give her annual recital at Carnegie Hall, Tuesday evening, November 14.

Second Biltmore Concert Artists

At the second Biltmore Friday Morning Musicale to take place in the grand ballroom of the Biltmore Hotel, November 10, the artists who will appear are Frances Alda, soprano; Pasquale Amato, baritone; Johannes Sembach, tenor, and Jascha Bron, violinist.

Notes

Charlotte Lund, soprano, gave a recital of songs by Scandinavian composers at Aeolian Hall, October 28, assisted by a tenor and chorus. Much applause greeted the singer's efforts.

Leah Keith, pupil of James P. Dunn, gave a piano recital at the Wanamaker Auditorium, November 6, assisted by Irene McCabe, soprano; John Ingram, violinist, and James P. Dunn, organist.

At Chickering Hall, November 1-4, recitals were given under the direction of Homer E. Williams, with the following artists taking part: Clarence Adler, pianist; Marie Louise Wagner, soprano, and Marguerite Volavy, pianist.

Roxane von Ende, daughter of Herwegh von Ende, illustrated the Dalcroze Eurhythmics at the Wanamaker Auditorium, November 4. She interpreted the following: "Legende," Paderewski; nocturne, C sharp minor, Chopin, and "Amourette de Pierrot" Stowjowski.

Honolulu to Hear Cherniavskys

The Cherniavsky brothers sailed from San Francisco for Honolulu on November 1 and will give a short series of concerts there, returning about the middle of this month to the Pacific Coast for a course of recitals (under the Behymer management) prior to the Middle Western and Eastern appearances of the gifted trio of soloists and ensemble players.

Sarah Sokolsky-Freid's Recital

For her forthcoming piano and organ recital which is to take place in Aeolian Hall February 12, Sarah Sokolsky-Freid will play organ numbers by Bach, Wagner, Lemare and Bossi, in addition to piano numbers by Beethoven, Chopin, Weber-Tausig, Tschaiakowsky, Liszt and Wroublewski.

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INFORMATION BUREAU

Some Replies

[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought.—Editor's note.]

Musical Education in America

"I am a singer, can I get as good a musical education in America as in Europe?"

To this question an unhesitating yes can be answered, and not only is this true of the present time, but it has been true for more years than many musicians like to acknowledge. They have studied abroad, so every one else must. But where can be found any better teachers than in this country? Even before the war it was not necessary to go abroad for a musical education; there were teachers scattered all over the United States whose methods were equal and in many cases superior to those of teachers in Europe to whom many young men and women flocked each year. The one great advantage obtained by studying abroad was learning a foreign language, which could be acquired more easily "on the spot," that is, a speaking acquaintance, but how many studied any foreign language seriously? Just enough to "get along" satisfied the majority, as can readily be judged by the atrocious accent of many singers when they undertake French and German songs, while English diction has been altogether neglected. Some years ago a singer, now well known and a great favorite, made a first appearance in London, after years of study in Italy. The voice was a fine one, well trained; the diction, execution, expression of the Italian arias and songs charmed and delighted the large audience in Queen's Hall. But when an encore was sung in English "great was the fall thereof." Not only was the diction bad, the kind that made the hearers wonder what strange language was being sung, but the whole art of singing seemed to be lost, entirely changed from the beautiful Italian work. Fortunately this singer listened to friends, worked on English as seriously as if it was a foreign language and not a "native tongue," until today one reads in notices of the singer that "every word was heard," with congratulations and praise for a "perfect diction."

If a comparison is made as to the number of successful pupils of the American and European teachers, the balance is by no means greatly in favor of the foreign teacher. One of the best known teachers abroad, with a world-wide reputation, who during a long life had hundreds of pupils each year, said, a year or two before her death: "Of all my pupils there are not half a dozen who have achieved a success; in fact, there is only one of whom I have any reason to feel proud and she was a singer when she came to me."

As for a foreign language it can be learned in this country, perhaps not so quickly or so easily as abroad, but the extra study will give a better knowledge of the language than when it is just "picked up" in France, Germany or Italy. If two or three girls studying the same language would always use their knowledge in conversation with each other they would find it a great help in acquiring fluency.

To have received all one's musical education in America is, at the present time, a matter of congratulation, the fact being mentioned by every music critic who wrote of a recent successful first appearance: "All his musical education was received in America." It is to be hoped that the time has passed when a European appearance was necessary before an American could secure an engagement at home.

Select a teacher without fads, not one who makes a pupil sing in a half recumbent position with a flat-iron on the chest to "hold the breath down," nor one whose pupils must press their thumbs firmly into the neck just below the ears to "feel the voice," but a teacher whose explanations are simple and clear, easy to understand and follow. There is nothing involved or mysterious about singing, its every simplicity being perhaps one of the strongest reasons for the difficulty many pupils experience in acquiring a teacher's "method."

Do all the pupils of the same teacher sing exactly alike? By no means if the teacher understands how to teach and gives his pupils a chance to express their own individuality. The teacher who turns all pupils into sopranos, with

thin, high voices, or the other one who only sends out pupils with equally thin but low voices, cannot be said to either study or know anything about the individuality of their pupils.

A man in London who had been successful in teaching, many of his pupils known professionally, and to whom went many singers with established "careers" and world-wide reputations, to have faults corrected or to be taught "how" to use their voices to better advantage, when asked, "What is your method?" replied: "My method is to teach people to sing, and I have to study my pupils carefully to know how and in what way I can best reach their intelligence." That he studied them successfully was proved by the results he obtained.

There are many excellent vocal teachers in New York, where, from your letter, it is supposed you will study. Be careful in selecting a teacher; if that teacher points out your faults, try to discover the reason for them. Go to hear public singers, notice all they do and try to explain to yourself their good and bad qualities. Why? is an excellent question to have constantly in mind, the solving of which will assist in your own progress.

Free Music

The attention of all the students who have asked about free music is called to this answer, which is intended to reply to their letters collectively:

In the MUSICAL COURIER of recent date is a notice of the lectures to be given at Hunter College, Lexington avenue and Sixty-eighth street, New York City, by Daniel Gregory Mason, assistant professor of music at Columbia University. There are to be twelve public lectures on "Great Masters of Music" during October, November and December. The first lecture was on October 4 and continued on following Wednesdays.

There will be other lectures, both in New York and Brooklyn, under the auspices of the Board of Education, when subjects of interest to students will be discussed. Many of these lectures will be illustrated with vocal and instrumental music.

Organ recitals on Sunday are to take place with the cooperation of the American Guild of Organists, in the afternoon at Washington Irving High School, and in the evening at Morris High School, the Bronx.

During the winter there are organ recitals at 4 o'clock in the afternoon at many of the churches. These occur on different days in the week and are well attended.

The People's Symphony Orchestra, while not free, is so nearly so that the small fee of ten cents can be afforded. Seats in the upper balcony, part of the lower balcony, and the last three rows in the dress circle of Carnegie Hall can be had for this low price, which gives students an opportunity to hear good music. Christine Miller was soloist at the first concert on October 22. The other concerts are December 24 and April 1.

Music in Public Schools

In one of the December issues of the MUSICAL COURIER there will be an article on "Music in Public Schools," a subject that seems to be attracting unusual attention this autumn.

The department of music of the New York University announces a complete course for preparing teachers and others interested in music to teach music in the public schools of New York. The classes will be held at the Washington Irving High School on Saturday mornings. The course includes instruction in methods, practical train-

INFORMATION BUREAU OF THE MUSICAL COURIER

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed
Information Bureau, Musical Courier,
437 Fifth Avenue, New York, N. Y.

ing in harmony, ear training, history of music, etc. Dr. Thomas Tapper is in charge of the work, in which he will be assisted by Marie F. MacConnell, Morris Schwarz and Selma Kronold.

"Last week I read in your always interesting magazine that Lina Cavalieri had arrived in America. Now will you tell me through your magazine if Mme. Cavalieri has come back to sing or to act in the moving pictures; or if she has left the operatic stage forever?"

Mme. Cavalieri will probably appear this season with the Chicago Grand Opera Association as Nedda in "Pagliacci." She will also pose for the movies.

Yeatman Griffith Artists' Activity in the United States and Abroad

Florence Macbeth, the American prima donna coloratura, after a summer's coaching with Yeatman Griffith, left New York for a tour on the Coast previous to her engagement with the Chicago Grand Opera Association.

Juanita Prewett, soprano, is engaged for the Interstate Grand Opera Company; also many recitals and concerts.

Roberta Beatty, mezzo-contralto, is in the West and South, fulfilling a thirty weeks' tour under the Redpath Bureau.

Word comes from London of the success of Helen Powell at a large military concert, when many London artists appeared. Miss Powell came to this country to continue her studies with Yeatman Griffith at the beginning of the war, and has returned for a short visit to London.

Mme. Kastelianski, a Russian soprano, is touring the Provinces with orchestra.

Nora Jansen, Dutch soprano, is actively engaged in Holland, teaching and singing.

Other artists from this studio are appearing in or preparing for grand opera, light opera, concert, recital, etc.

Martinelli Begins Season in Texas

Giovanni Martinelli, tenor of the Metropolitan Opera Company, opened his extra operatic season in Sherman, Tex., October 16. Other Texas dates followed, and he will sing his way back to Broadway and Thirty-ninth street, New York, in time for his operatic roles at the Metropolitan.

Mr. Martinelli takes with him as accompanist on his tour, Giuseppe Bamboscheck, well known as one of the Metropolitan's assistant conductors.

Before leaving New York for his Texan engagements, Mr. Martinelli expressed himself as being thoroughly rested and charmed with his summer stay in South America—at Buenos Aires—and is in high spirits after his summer engagement at the Teatro Colon and his two ocean trips.

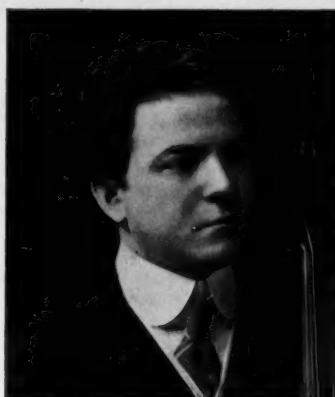
He will be heard this season at the Metropolitan in leading tenor roles, as hitherto.

Herbert Dittler Appointed Conductor of the Y. M. H. A. Orchestra

Herbert Dittler, violinist, and conductor of the Princeton and Columbia University orchestras, has been appointed director of the newly organized orchestra of the Young Men's Hebrew Association, New York. This will be an excellent opportunity for men and boys, desirous of doing serious orchestral work, to acquire routine free of charge. Rehearsals are held every Sunday afternoon in the clubhouse, Lexington avenue and Ninety-second street, New York.

Anna Fitziu for Spring Tour of New York Symphony Society

Through her manager, R. E. Johnston, Anna Fitziu, soprano, has been engaged as soloist for the 1917 spring tour of the New York Symphony Orchestra, Walter Damrosch, conductor.



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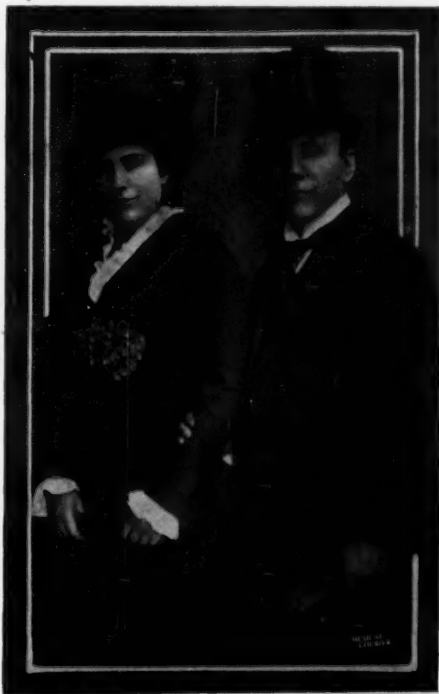
It is just about two decades since Maurice Aronson, the distinguished pianist-pedagogue, chose Chicago for his field of activity. As a member of the faculty of the now extinct Chicago Conservatory and later in his own studios in the Auditorium, he gathered about him a large and loyal following. When later he was called to Berlin by Leopold Godowsky a score of his pupils accompanied him. His

vate classes at his beautiful residence studio at 4504 Lake Park avenue.

Under flattering conditions he has been offered and accepted for instruction an artist class of talented pupils in one of Chicago's music schools. This, however, in no way interferes with his private classes. These activities in connection with those out of town prove that Maurice Aronson's time as piano instructor is, as ever, much in demand.

Sherwood Concert Company to Begin Tour

The newly organized Sherwood Concert Company, which is to begin an extended tour of the South and West, will be heard in its first concert on Tuesday, November 7, at All Souls Church in the Flatbush section of Brooklyn. The Sherwood Company is made up of four members, of which Mary Sherwood, the daughter of the late William H. Sherwood, is the soprano; Marie Ellerbrook, contralto; Pietro Aria, violinist, and Martha Voigt, pianist and accompanist.



MAURICE ARONSON AND VERA KAPLUN-ARONSON.

pupils have been heard on numerous occasions with orchestra and in recital in Germany, Austria and other music centers of the continent as well as in America.

Prominent among his pupils is his own talented wife, the Russian pianist, Vera Kaplun-Aronson, who, after having played in European cities with pronounced success, is to make her American debut in a piano recital on February 11 at the Blackstone Theatre in Chicago, under the management of F. Wight Neumann. This debut is to be followed by an appearance with orchestra.

Maurice Aronson finds himself in the midst of a very active season. Contrary to the generally accepted custom of teaching in a downtown studio, he is teaching his pri-

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"Anne Arkadij's delivery of her programme was of unusual interest."—N. Y. Morning Sun, Jan. 12, 1916.

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CHRISTINE MILLER AGAIN HEARD IN NEW YORK

Modern Siren Charms Hallowe'en Audience

Christine Miller, the American contralto whose name is known in every musical corner of the United States, tripped onto the concert platform of Aeolian Hall on Tuesday evening, October 31, with a Hallowe'en smile on her face, like one of the fairies out for her annual holiday. To describe how Christine Miller sang would now be altogether superfluous, for all the newspapers in the land have sung her praises. She sang as she always sings. Let that suffice. Two and a half centuries ago Sir Thomas Browne, in his "Hydriotaphia," ventured the opinion that the song the Sirens sang was not beyond all conjecture. Had he been present at Miss Miller's recital he might have shaken his old head wisely and exclaimed: "Ha! Did I not tell thee as much? These are verily the songs the Sirens sang when they enticed Ulysses." The ancient vocalists sang only for uncouth mariners. Christine Miller's was the greater feat in charming the ears of a cultured musical audience in New York.

Her program was as follows: "Consolation," Robert Kahn; "Yearning," Hubert Pataky; "Highwaymen," "On a Screen," "The Odalisque," "To a Young Gentleman" (four songs from the Chinese), John A. Carpenter; "Kennst du das Land," "Morgenstimmung," "Nachtzauber," "Die Spinnerin," "Rat einer Alten," "Liebesglück," Hugo Wolf; "The Grey Wolf," "On Inishmaan" (new), H. T. Burleigh; "A Song in the Night" (new), Marshall Bartholomew; "Dark and Wondrous Night" (new), A. Walter Kramer; "Wind and Lyre" (new), James H. Rogers; "A Rondel of Spring," Frank Bibb. A second hearing was demanded for the really fine song, "Dark and Wondrous Night," and extra numbers were given after several of the other songs. The recalls were numerous and the applause was loud and long.

"Alas, alas! fair Christine,
She went away with song,
With Music waiting on her steps,
And shoutings of the throng."

as Hood might well have written, had he not known Ines first.

More than a word of praise is due the accompanist, Earl Mitchell, who made the piano part a worthy companion of the vocal melodies.

Cosmopolitan Opera Company to Have New York Hearing

Beginning in January, New York will have an opportunity to hear the Cosmopolitan Opera Company, of which Alfredo Martino is the general director. The artists and



ALFREDO MARTINO.

the theatre which is to be the scene of this company's activities will be announced later. In addition to the better known operas, Verdi's "La Forza del Destino," "I Lombardi," "Ernani," and "Don Carlos," Bellini's "Norma," and Meyerbeer's "L'Africaine" are to be given. The company will play in the metropolis for five weeks, and if the venture is a success, another season will probably find it in New York from September to May. There is to be a school for chorus, with capable teachers in charge, located in the Metropolitan Opera Studio Building, New York, which will devote its energies to the training of choruses.

WHAT KANSAS IS DOING FOR COMMUNITY MUSIC

Arthur Nevin, Under State University Auspices, Induces
Business Men to Support and Encourage
Choral Unions

Recently one hundred officials of the cities of Kansas met in Independence, Kan., for mutual advisement and discussion. The cooperation of the cities of Kansas with the School of Fine Arts of the State University was assured after the city officials had heard Arthur Nevin, in charge of community musical work for the university, make a strong plea for cooperation in organizing community choruses. Professor Nevin cited Colony, Kan., as a practical illustration that the community choruses were beneficial. As a result of his work in Colony, the members of the chorus there have carried through a bond issue of \$8,000 for a community hall, with a concert room.

He spoke of his work in Parsons, too, and told how on the night he first visited Parsons to organize a chorus he was invited to a Rotary club dinner. "You all know what a jolly good bunch of men Rotarians always are," he said, as he told how the president asked him his business in Parsons. "It was just as though he had said, 'Show your credentials or get out.'" Mr. Nevin explained his mission, and, after he had finished, the president moved that all the Rotarians join at once as charter members. They did, and the Parsons chorus reached a membership of 130 last winter, and this year the chorus, backed by the Rotary Club, is planning a \$100,000 community hall, and has voted \$1,500 for a permanent director. He says the reason the community choruses are popular is because they give everybody a chance to sing. "You don't have to sing before a censor to get into a community chorus," he said. "Everybody is eligible."

Mr. Nevin said twelve cities of the state organized choruses last winter with his assistance and gave public performances. Aside from the music benefit derived, he says, he knows from close observation that the community chorus, or choral society, helps the civic welfare of the town immeasurably, for it gets people together every week who otherwise remain strangers, and instills and cultivates a community spirit that doesn't stop at music but branches out into every interest of public benefit.

Philharmonic Offers All-Tschaikowsky and All-Beethoven Programs

The Philharmonic Society of New York (Josef Stravinsky, conductor) announces that it will give an all-Tschaikowsky program at its next pair of concerts on Thursday evening, November 9, and on Friday afternoon, November 10, at Carnegie Hall, New York. Mischa Elman will be the soloist. The numbers for both performances are: Overture, "The Voyevode"; concerto in D major, op. 35, for violin and orchestra, Mischa Elman; symphony No. 5, in E minor, op. 64.

On Sunday afternoon, November 12, the Philharmonic Society offers an all-Beethoven program, including the "Eroica" symphony, with Josef Hofmann, soloist.

Mabel Riegelman

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"Miss Riegelman is not satisfied to be a wonderful artist, she goes about the world leaving a message everywhere and sunshine to illuminate the message."—Terrell Daily Transcript.

"By the magic of her music, Miss Riegelman swept the heartstrings of her hearers, swaying them with color and blendings as she led them through the mazes of the spell wrought by her delicacy and artistry."—Amarilla Daily News.

"Miss Riegelman sings with the least possible exertion, naturally like a bird."—Clayton News.

Miss Riegelman is singing the Cradle Song (Browning-Delbruck composer) published by HINDS, HAYDEN & ELDBECK, NEW YORK.

What Are You Singing?

Hamlin in the "Natoma" Revival

"Natoma," Herbert's picturesque Indian opera, is to be one of the early offerings of the Chicago Opera Association with Alice Zeppili in the title role and George Hamlin as the dashing lieutenant. Hamlin's reappearance in this role, which has come to be associated with the popular tenor, recalls the first Chicago performances of this opera, which, incidentally, were important as marking Mr. Hamlin's entry into the operatic arena. Many are the difficulties besetting even the seasoned opera singer who essays a new role, but it was Hamlin's tremendous task to overleap all the intermediary steps and make his maiden effort in a leading role, singing opposite the distinguished prima donna, Mary Garden. One of his difficulties was in finding a suitable wig for the lieutenant.



GEORGE HAMLIN, TENOR, AND VICTOR HERBERT, WHOSE "NATOMA" WILL BE REVIVED IN CHICAGO.

This character is supposed to be blond, for Natoma asks him in one place, "Are all Americans fair and good to look upon like you?" Hamlin tried dozens of blond wigs, but Nature never intended him to be fair and each one looked worse than the last. In sheer desperation he selected the least offensive wig of the lot and wore it for two performances. On the third night, however, he rebelled. Natoma would have to read another meaning into the word "fair," for he decided to use his own natural coloring. Unfortunately, he did not think to mention the change to Miss Garden, and when she glanced up at the dusky lieutenant to ask if all Americans were as fair as he, she was so convulsed with laughter that for a moment the scene was in dire peril.

Umberto Sorrentino's New Manager

Alexander Kahn has taken over the management of Umberto Sorrentino, celebrated Italian tenor. Mr. Kahn has a high opinion of Mr. Sorrentino's ability, and expects to further his interests in a large field. He has booked him for a tour in New England this month, with various concerts in New York and vicinity during December. The months of January and February Mr. Sorrentino will spend covering the South on his third annual tour.

A recent press notice of his singing in St. Louis is as follows:

SORRENTINO WITH THE ST. LOUIS SYMPHONY ORCHESTRA.

Signor Sorrentino has a brilliant tenor, which he uses with much effectiveness. He sings in the passionate style which is what we expect from the Italians, and which takes uncommonly with audiences. He was given most enthusiastic applause, and responded by repeating the "Pagliacci" selection.—St. Louis Journal.

Mr. and Mrs. Oberndorfer

Official Chicago Lecturers

Mr. and Mrs. Marx E. Oberndorfer (Annie Shaw Faulkner), who are the official lecturers of the Chicago Opera Association, are giving daily opera lectures. Their dates during October were: October 3, Wicker Park Woman's Club, "Koenigskinder"; October 4, Woman's Aid, "Koenigskinder"; October 11, Woman's Aid, "Andrea Chenier"; October 16, Glencoe Library Club, "Koenigskinder"; October 17, Aeolian Studios (for boxholders of opera), "Tristan and Isolde"; October 18, Woman's Aid,

"Griselidis"; October 20 (afternoon), Rogers Park, "Koenigskinder," (evening) Carl Schurz High School, stereopticon recital, "Ring of the Nibelungen"; October 23 (morning), North End Club, "Griselidis" (afternoon), Nineteenth Century Club, "Koenigskinder"; October 24, Aeolian Studios (box holders), "Ring of the Nibelungen" (I); October 25, Woman's Aid, "Francesca di Rimini"; October 26, Woman's Musical Club, Congress Hotel (given for delegates of Illinois Federation of Musical Clubs, "Koenigskinder"; October 27, West End Catholic League, stereopticon recital, "Parsifal"; October 30, Dayton, Ohio, Dayton Symphony Association (program for concert by Cincinnati Symphony Orchestra; October 31, Aeolian Studios (boxholders), "Ring of the Nibelungen" (II).

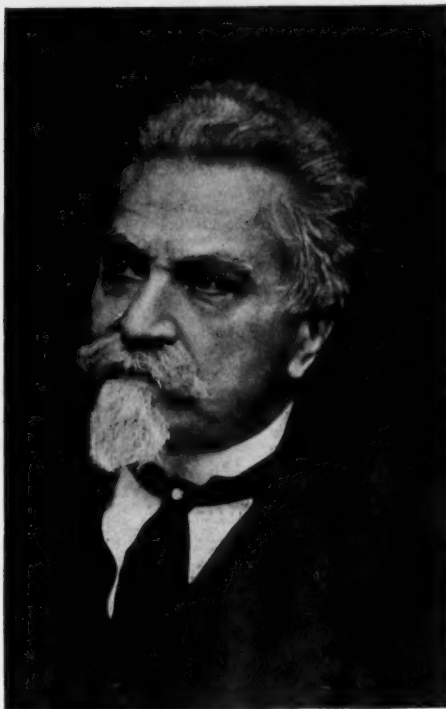
November is booked for practically every day, as is also the first two weeks of December. The interest in opera in Chicago is very great, and the Oberndorfer musicales are drawing capacity houses.

THE SAFONOFF PIANO METHOD

An Important New Ditson Publication

The Oliver Ditson Company has just published simultaneously in England and the United States a new method for the piano by Wassily Safonoff, bearing the title "New Formula for the Piano Teacher and the Piano Student."

Safonoff was born in 1852 in the northern Caucasus, a region wrapped in the glamor of romance for poets and musicians for many ages. He originally took up the study of law in Petrograd, and at the same time received piano instruction from Leschetizky. At the age of twenty-six he resolved to devote himself entirely to music. He en-



WASSILY ILYITCH SAFONOFF.

tered the Petrograd Conservatory, where he studied the pianoforte under Brassin and won a gold medal at graduation. He then started to tour Europe and subsequently practically succeeded his teacher, Brassin, as a teacher at the Conservatory at the death of the latter. Later he became professor of the higher class of the piano at the Moscow Conservatory and subsequently expanded into choral, ensemble and orchestral work. He is best known in the United States as conductor of the New York Philharmonic Society. The new piano book should, therefore, secure recognition as an authority.

Safonoff considers the thumb the pivot of all technical difficulties on the piano and has constructed his exercises to give it the utmost facility in combinations with other fingers. A careful study of this work cannot fail to improve the articulation of the thumb and add immensely to the technical skill of the student. The work interferes with no method, and is, in fact, a supplement and aid to all schools of piano technic. In addition to thumb exercises there are studies for evenness of touch, stretch on the sustained chords, agility, rhythmatized scales, and chords. The rules and directions in the book are almost as valuable as the exercises themselves. This volume of thirty pages, in piano album size, ought to be, and doubtless soon will be in the possession of all serious students of the piano.

Are You Singing This Publisher's Songs?

J. A. Roach, manager of the publishing firm of Hinds, Hayden & Eldridge, New York, announces that they will

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NEW YORK

issue shortly a new catalogue entitled "A Thematic Catalogue of Successful Songs featured by Successful Singers." In this booklet the names and photographs of the artists who have used their songs will receive prominence.

This scheme of advertising serves two purposes, that of the publisher and the artist. In fact, the artist receives a certain amount of free publicity. The circulation is fifty thousand, and the mailing list extends to almost every part of the United States and Canada.

In order that all singers who are using Hinds, Hayden & Eldridge songs may make use of this opportunity, the MUSICAL COURIER has been employed as a medium of reaching them. Mr. Roach will be glad to receive the programs and press notices of other artists who have found their songs valuable. If the material is satisfactory the new names will be added to the list already a part of the catalogue.

Rafael Navas as an Educator

Rafael Navas, though one of the younger pianists, is quite as gifted in the pedagogical field as in the concert. In fact, his devotion to teaching is a source of constant regret to his manager, who would have him devote his greater energies to the concert field.

Rafael Navas, not yet thirty years old, has a most creditable list of pupils, among these being Katharine Lewis, pianist; Fanchon Easter, a well known accompanist and director of the piano department of the State University at Manhattan, Kan.; Dean Rinuch, a popular artist, and many others.

Mr. Navas also is a member of the board of examiners of the Progressive Pianoforte series. His greatest contri-



RAFAEL NAVAS,
Pianist and lecture-recitalist.

bution to the educational world, his series of six explanatory lecture recitals, cover all periods of music and the compositions selected include the standard student literature. He presents the compositions in an interesting manner, illustrating the thematic development, leading voice parts, etc. Mr. Navas has given his lecture recitals in various educational institutions throughout the country, and there is an increasing demand for this branch of his art.

Walter H. Rothwell Busy at New York Studios

Walter Henry Rothwell, who with his wife and baby, little Claire-Liesel, only lately returned to New York from Margaretville in the Catskill mountains, is now installed in his attractive new apartment at 545 West 111th street, where he also has his studios.

During the summer Mr. Rothwell conducted the Civic Orchestral Concerts at Madison Square Garden, where he attained unqualified success, these concerts becoming widely known and drawing large crowds even during the hottest part of the summer. On one or two occasions something like 2,000 persons were turned away. Among the prominent artists who assisted Mr. Rothwell this summer were: Mmes. Gadski, Kurt, Matzenauer, Jordan and Stanley.

The conductor is entering one of the busiest seasons he has ever had, for he has large classes in composition, orchestration, score reading, technic of conducting, operatic and concert repertoire. Among some of the young artists now studying with Mr. Rothwell are Helen Stanley, Anne

Arkadij, Marion Baker, Albert Spalding, Saramé Raynolds and Paolo Gallico.

**"PROGRESS DUE TO OPPOSITION"
SAYS ADELAIDE FISCHER**

Adelaide Fischer, who has made such rapid strides toward the goal "Success" during the three years of her concert work, disclosed some interesting facts about herself in a recent interview.

"You say I am a successful singer," reflected Miss Fischer, "Maybe, but I myself am not quite satisfied. My ideals in life are very high, and I feel that one can learn something new every day. In fact my teacher, Mr. Myer, has something absolutely new to give me at each lesson. Nine years ago I began my vocal study with him, in spite of my father's opposition. My mother always encouraged me (as mothers usually do), but owing to my father's disapproval I worked harder and harder, in order to prove to him that mother and I were not in the wrong. Only two years ago father recognized my ability and became reconciled to my going on with my career. I believe that the opposition resulted in my success—as you will call it. I do want to say that I owe much to my teacher, and I shall always coach with him.

"Sharing the credit also is a man who heard me sing in the studio one day, and who, from that time on, took such an interest in me that he arranged to start me along the right path in the concert field. He is John Livingston, now one of my managers. Had I not had Mr. Livingston's energy and thorough business ability back of me, I feel sure that my first venture into that field would not have been so well managed."

Miss Fischer, who is confining her work to concert and oratorio, has no desire to enter the operatic field.

"In the first place," she said, "my voice is not suited to

it. Again, there are so many unpleasant things with which an artist must contend. Harmony is most essential in my case. When I did the Mahler's symphony last season, we had a lovely time. We seemed like a big happy family. And, by the way, we are to do the symphony this season in Chicago."

Of her New York recital, which is to take place on November 17, Miss Fischer said: "I am very proud of one of my numbers, which is to be accompanied by a triosomething very new, I am told. I have done all the German translations myself. It was rather fun doing it."

Miss Fischer is delightfully girlish, natural and sincere. She told the writer of her interesting summer at Chautauqua and of her anticipation of her first trip to Chicago, where immediate engagements will keep her for over a week."

Mr. Hinshaw Commends Mr. Reiss

Albert Reiss' production of the two Mozart operas proved a vindication of the plan for "Opera for the People" set forth by William Wade Hinshaw in offering his \$1,000 opera prize for an opera with small cast, small orchestra and without chorus.

After attending the Mozart operatic performances at the Empire Theatre, New York, on Thursday afternoon, October 26, William Wade Hinshaw wrote to Albert Reiss as follows:

MY DEAR FRIEND REISS—I must express to you my sincere admiration and appreciation for your splendid and thoroughly artistic production of the two Mozart pieces yesterday. No one could ask anything better or more charmingly done from every standpoint.

It is this kind of opera that may solve the problem of opera in America, and it is this that I have had in view in offering the prize that I have offered for an opera with a small cast, without chorus and a small orchestra.

Any good sized town in America could support a fine company such as you presented yesterday and could in this way have the benefit of the best there is in opera, done by the best artists.

You have proven that the keenest pleasure can be given by a small organization of real artists, and in doing it you have done for opera in America more than all the so-called municipal operatic propagandists that have been agitating the subject of "opera for the people" put together.

It is not "cheap opera" that we must have, but the best quality of opera, done by the best artists, and done on a small enough scale so that it may be possible to present it in any city or town which is able to support a first-class dramatic company.

The little company which you presented yesterday, by learning a repertoire of small operas, old and new, could give far greater pleasure to the lovers of good music, as well as the lovers of drama, than any large organization built upon a cheap plan. And this is the solution of the "Opera for the People" question in America. The public will not support a large "cheap" organization, and it cannot support a large first class organization such as yours.

I thank you both for myself and for the public for what you and your colleagues did yesterday.

Sincerely your friend,
WILLIAM WADE HINSHAW.

Isolde Menges in a Second New York Recital

Isolde Menges made so marked an impression and won such universal praise at her first New York recital at Aeolian Hall, October 21, that Maud Allan, the dancer, under whose exclusive management Miss Menges is touring the United States and Canada, immediately arranged for a second recital to take place on Friday evening, November 17. Miss Menges' program will be as follows: Sonata in D minor, Brahms; "Larghetto," Handel-Hubay; "Rigaudon," Handel-Harty; "Hornpipe" and "Ballet," Gluck-Manén; "Allegro," Fiocco; chaconne, for violin alone, Bach; "Havanaise," Saint-Saëns; two Hungarian dances, Brahms-Joachim. Richard Epstein will be at the piano.

**Mary Pasmore and Alfred Ray Burrell
Marry in California**

Mary Pasmore, violinist of the Pasmore Trio, the other members of which are her sisters, Suzanne and Dorothy Pasmore, was married to Alfred Ray Burrell on October 12 at Lagunitas, Cal., a suburb of San Francisco.

Miss Pasmore is a daughter of Henry Bickford Pasmore, the San Francisco composer and vocal teacher. Mr. Burrell is an artist, specializing in etchings, and is also a cellist.

The artist couple is at present touring the Southwest, and expect to visit Chicago and New York during the season.

**Middlesex Musical Association
Artists Announced**

For its third season the Middlesex Musical Association, Middletown, Conn., announces four concerts, as follows: November 6, 1916, Percy Grainger, pianist; December 4, 1916, Theo Karle, tenor; Hans Kronold, cellist; Marie Morrissey, contralto; Sidney Dalton, accompanist; January 4, 1917, the Barrère Ensemble; February 15, 1917, Lucy Gates, soprano; Salvatore de Stefano, harpist; Walter Golde, accompanist.

G. Ellsworth Meech is president of the organization.

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—Frank King Clark, Berlin, July 19, 1914.

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ADAMO DIDUR, basso, Metropolitan Opera Co.
FRANCIS MACLENNAN, tenor, Berlin Royal Opera and Hamburg Opera.
*HANS TANELER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.

HEINRICH HENSEL, Dramatic Tenor, Hamburg, Stadt Theatre.

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John McCormack Accepts Another MacDermid Song

Mr. McCormack, who sang MacDermid's "IF YOU WOULD LOVE ME" at some fifty concerts last season, has found in the same composer's "THE HOUSE O' DREAM," another vehicle for his matchless art, the following letter to wit:

New York, October 3rd, 1916.

Mr. James G. MacDermid,
Fine Arts Bldg., Chicago.

Dear Mr. MacDermid:

I have at last gotten to Mr. McCormack with the song, "The House o' Dream," and it's a "corker." John likes it immensely and so do we all. It has a very lovely swing and I am sure it will be a "winner." Get him a printed copy immediately as he is ready to use it.

Sincerely yours,

(Sig'd) Charles L. Wagner,
Manager.

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CINCINNATI NOTES

Schroeder and Saar at College of Music—Conservatory Orchestra Opens Season

The College of Music gave the first of its subscription series of concerts last Wednesday evening at the Odeon. A large crowd had gathered for the occasion, which was a song recital by Hans Schroeder, baritone and teacher, assisted at the piano by Louis Victor Saar, who, last week, attained such a brilliant success in a recital of his own compositions. Mr. Schroeder has won much popular acclaim in Cincinnati and vicinity during the time of his connection with the local institution. His rich, mellow baritone voice has been one of the most pleasing factors in the faculty events given at the College of Music, while his truly musical interpretation ever has been welcome to great numbers of music lovers of this city. It is as a Lieder singer that he has attained his reputation, and it must be said that his claim to fame in this respect is well deserved and founded on the solid basis of knowledge and art. He has proved himself to be a great asset to the teaching forces of the institution which he serves.

Wednesday evening Mr. Schroeder was in fine trim and his program was effectively arranged, comprising many valuable contributions from the field of the Lied, also containing two chansons by Hübner and Debussy, two manuscript songs by Saar and MacDowell's "Idyl." Particularly noteworthy in its effect upon the audience was the Schumann song cycle, "Dichterliebe," Mr. Saar's accompaniments were, as always, thoroughly sympathetic and artistic.

Conservatory Orchestra Performs

The first public appearance this season of the Cincinnati Conservatory Orchestra took place Thursday evening in the recital hall of the institution, P. A. Tirindelli (who has guided the artistic fortunes of the organization since its inception) conducting. The orchestra fully lived up to the good reputation it has acquired and maintained during its past seasons.

The concert was unusually well attended and each and every number elicited rounds of applause.

The soloists were Herbert Silbersack, a talented young pupil of Mr. Tirindelli, who gave a good account of himself with the first movement from the Mendelssohn violin concerto; Margherita Tirindelli (daughter of the conductor and pupil of Miss Tracy), who pleased greatly with her sweet voice in an aria from Gluck and a Saint-Saëns song; Alma Betscher, a post-graduate, who gave a brilliant rendition of three solo piano numbers by Mrs. Beach, Regner and Liszt.

CINCINNATUS.

Delamarter Sonata for New York

Eric Delamarter's new sonata for violin and piano will be played at Theodore Spiering's second New York violin recital on December 15. Ossip Gabrilowitsch is to do the piano part.

Yvonne de Tréville's Interpretations for Player Piano Rolls

Yvonne de Tréville is such a firm believer in the educational powers of the mechanical musical devices that she has just signed a contract by which she is to give some of her most celebrated interpretations of songs and arias to a well known piano-player company.

Some of the numbers on her costume recital program in Chicago, October 24, will be used and the musical director

of the piano-player company will attend the concert in order to note down Mlle. de Tréville's phrasing, etc.

Vera Barstow Engaged for Elmira Appearance

Otto Wick, the conductor of the Elmira Symphony Orchestra who heard Vera Barstow at her recital in Buffalo last month, was so charmed with her performance that he engaged her as soloist with his orchestra at Elmira, November 27.

Mr. Wick has written a violin number entitled "Reverie Celeste" and dedicated it to the young violinist. She will play it for the first time at the Elmira concert. In sending the manuscript to Miss Barstow, Mr. Wick wrote: "It was the artistic charm and beauty of your playing that inspired me to compose this little composition."

Ethel Heaney Recital

Ethel Heaney, one of the last American pupils of Leschetizky, will give her second piano recital at the Comedy Theater, New York, on Sunday afternoon, November 12. Her program will include Fantasia, C minor (Bach), sonata, F minor (Scarlatti); sonata, C major, op. 53 (Beethoven). The second group—a Chopin—the following: Nocturne, E major, prelude, op. 28, No. 19; etude, G flat;

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LEGINSKA AT CARNEGIE HALL

Taxing Program Played to Big Audience

Bach, Beethoven, Brahms, are names that do not necessarily connote femininity. But everything about the appearance of Ethel Leginska is womanly and sympathetic, despite a certain intensity of expression in her face which shows mentality and emotional power. At her recital of piano works by Bach, Beethoven and Brahms, in Carnegie Hall, New York, last Thursday afternoon, November 2, she proved again that appearances are not always safe guides, and demonstrated anew what everybody now knows, that she is able to give each composer the interpretation necessary for a just rendition of his work. She was admirable in all three composers. Her passage playing was flawlessly clear and her phrasing showed the result of carefully study and unflinching judgment. In the quieter movements she was perhaps more pleasing than in her louder passages—not because the loud passages were harsh or forced, but because the quiet passages were unusually limpid.

It was no more an improvement of Bach's bass to add the lower octave in places than it would be to make a Haydn quartet a quintet by making a double bass give weight to the cello part. But all concert pianists seem to acquire this habit, and it does very little violence to the composer after all.

In Beethoven, Ethel Leginska was perhaps at her best, though it would be difficult to say that her playing of the sixteen short waltzes, op. 39, by Brahms, could be bettered.

She had a very virile accent for some of Brahms' heavy chords, and, on the other hand, her playing of the delicate staccato passages were much to the liking of her audience.

Beethoven's seldom heard "Eccossaises" in E flat won a recall for the pianist. It is just as well, however, that these crumbs from the master's table should not be exhibited too often, even when they are played by Ethel Leginska.

Beethoven's "Sonata Pathétique," and Brahms' very difficult and masterly variations on a theme by Paganini offered the recitalist full scope for her best work, both as executant the interpreter. There yet remains to be mentioned Bach's "Italian" concerto, with which the recital began.

Applause, flowers, recalls were conspicuous throughout the concert. The large Carnegie Hall was well filled.

Brilliant Reception to Mme. Gadski

At the spacious vocal studios of Joseph Regneas, October 30, a brilliant assemblage of prominent people did honor to the world renowned artist, Johanna Gadski. More than 300 persons greeted the prima donna.

Two of Mr. Regneas' artists rendered a program, all too short because of the excellence of its rendition. The singers were Nevada Van der Veer and Louise MacMahan. The accompanists were Blanche Barbot and Umberto Martucci.

Mme. Van der Veer again showed fine growth in poise and surety of tone, and in the conviction of her interpretations. Miss MacMahan with exquisite tone sang the difficult "Inflammatus," ending with a brilliant high C taken

with consummate ease, and throughout showed mastery of technic.

Among those present were Mrs. Benjamin Harrison, widow of the former President of the United States; Mrs. LaFayette Page, Commodore E. C. Benedict and his daughter, Mrs. Thomas Hastings; Maude Fay, of the Metropolitan Opera Company; Jeanne Jomelli, Reed Miller, William C. Carl, Miss Carl, Princess Tsianina, Charles Wakefield Cadman, Olive Kline, Gena Branscombe, the Misses Emily and Marion Bauer, W. H. Humiston and others.

Each guest received a souvenir program, with a beautiful replica of Mme. Gadski as "Isolde," the original of which was recently dedicated to Mr. and Mrs. Regneas by the singer, and which hangs in a prominent place in Mr. Regneas' studio.

There was a presentation, by one of Mr. Regneas' younger singers, of an enormous bouquet of American Beauty roses tied with red ribbons, bearing the inscription:

"To Mme. Johanna Gadski, the world renowned singer, with the affectionate esteem of the singers of the Regneas Studio."

A Correction by Marcella Craft

To the Editor of the Information Bureau, Musical Courier:

DEAR SIR—In the MUSICAL COURIER of October 26, you have answered the question as to where I studied and with whom. I regret to have to correct you in the matter—but a recent letter from my friend Arthur Hubbard agrees with me that we must, in all honesty, state the true facts.

When I finished school in my California home, I came east to Boston and began my work under the late Charles R. Adams. I never had any other teacher in Boston during the three years I was there. I made an operatic debut in one of his class recitals, singing Elsa in a scene from the third act of "Lohengrin." The orchestra was composed of some thirty-five Boston Symphony men under the direction of Max Zach. This was the last pupils' recital Mr. Adams ever gave. His death during the following summer caused me to take steps to go to Europe for further study. I went to Milan where I studied for three years—Alessandro Guanagnini being my voice teacher and Francesco Mottino my acting teacher. I did a lot of provincial singing in Italy and once while doing a season of performances of "Traviata" in Cornocchio on the coast of the Adriatic Mr. and Mrs. Hubbard came to hear a performance. I had met them once before I left Boston and had sung for them. They had been most encouraging in their comments on my voice. From this time on we kept in touch with one another. I knew many of their pupils and always felt safe in sending people, who came to me for advice as to whom they should go for study, to Mr. Hubbard. I have always been a very warm admirer of Mr. Hubbard's School of Singing, but personally I have never had the privilege of studying with him, and I know that he would never wish to claim me as his pupil, although I have always felt that I have had his warm commendation for my work, and I have prized his approval very highly.

If you would like to know about the rest of my teachers—I studied later in Germany—some twenty-eight lessons in Berlin with Madame Schön-Rene—and for three years, as opportunity offered, in Munich with Jacques Stuckgold. I have studied my Wagnerian roles—Elsa and Elizabeth, with Rosa and Joseph Sucher—and have done the dramatic study of several roles with Prof. Anton Fuchs. Such has been the list of my teachers until my return to America two years ago.

Sincerely yours,

MARCELLA CRAFT.

The Sousa-Kipling "Boots"

"Boots," a singular title for a singable song, must strike the eye of the beholder as forcibly as the music of the song will catch the ear. Both words and music are by famous men—Kipling of England, and Sousa of America. The poem is in one of the English dialects and is supposed to be recited by a British soldier on the march across the plains and through the jungles of Africa. The phrases of "Rule Britannia" and "The Girl I Left Behind Me," which the composer has so deftly made an integral part of his score, are thoroughly appropriate to the subject matter of the poem. John Philip Sousa has composed music of great dramatic fitness, such as Saint-Saëns might have furnished for the occasion, had he set this biting and pessimistic ballad. He has rightly omitted sentimentality, or even anything approaching a lyrical lilt. Every measure is military, sharp, short, and directly inspired by the bold and laconic lines of the poet. Properly recited—that is to say, half spoken and half sung—and properly accompanied by the orchestra, band or piano, this song of "Boots" cannot fail to grip the emotions of the hearer. It was an original stroke of the composer's to begin and continue in F major and then to end with a great outburst of sound and fury in G sharp minor. But the words of Kipling justify the music: "Oh, my God! Keep me from goin' lunatic!" It is a cry of terror. The composer has voiced this cry, idealizing it and omitting all the pain.

John McCormack Sings to
Crowded House in Pittsburgh

John McCormack opened the Heyn series of recitals in Carnegie Music Hall, Pittsburgh, Friday evening, October 13. He sang a program of some fourteen songs with several encores to what is said to have been the largest audience ever gathered in Carnegie Music Hall, and was tendered an ovation. Mr. McBeath, violinist, and Edwin Schneider, accompanist pianist, assisted.

MME. TERESA CARREÑO

announces that, as the result of many requests, she will conduct a series of interpretive classes in advanced piano playing at her studio, 740 West End Ave., New York, at such times as will not conflict with her concert tour. Information regarding these classes may be obtained from Mme. Carreño's secretary at this address.

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TRANSCONTINENTAL STACCATOS

SOMERVILLE, MASS.—Ethelynde Smith, soprano, was heard here in song recital, for the Teachers' Club, Unitarian Hall, October 24, with Grant Drake at the piano. Three of the songs on her program were dedicated to Miss Smith.

SCHENECTADY, N. Y.—Harry Leonard Vibbard and Anna C. Ide, soprano, of Syracuse, N. Y., gave a joint recital here on Saturday evening, October 7.

SYRACUSE, N. Y.—The San Carlo Grand Opera Company recently gave five performances under the local management of A. Kathleen King. The engagement began with the Thursday matinee, when "Cavalleria Rusticana" and "Pagliacci" were presented. Thursday evening "Lucia di Lammermoor," Friday evening "Lohengrin," and on Saturday "Rigoletto" at the matinee and "La Gioconda" in the evening were the other offerings.

Much credit for the success of the series should be given to the director, Fortune Gallo, who prepared the beautiful scenic effects and arranged numberless other details that enhanced the beauty of each performance; to Chevalier Carlo Peroni, whose direction of the excellent orchestra was worthy of the many tributes given him; and to A. Kathleen King, who as local manager has had the courage

to bring an organization of such high talent again to Syracuse. It is hoped that the San Carlo forces may make their visit to this city an annual event.

SYRACUSE, N. Y.—Announcement was made recently that another series of recitals would open here on November 16, when Josef Hofmann, pianist, will appear in the Empire under the management of A. Kathleen King. Others in the series are Francis Macmillen, violinist, and Helen Stanley, soprano, on December 11; Boston Symphony Orchestra, January 22; Julia Claussen, mezzo-soprano, and the University Chorus, Prof. Howard W. Lyman, director, on February 7; Alma Gluck, soprano, March 5.

SYRACUSE, N. Y.—The First National Bank has for some time been having exhibits of Syracuse industrial products in its lobby. Recently the Irish harps, made by the Clark Harp Manufacturing Company, were exhibited.

SAN FRANCISCO, CAL.—The auditorium committee of the San Francisco supervisors is working on a plan to utilize the exposition auditorium in the civic center to provide musical entertainment for the people at large. The proposal is to give high class musical programs without charge for admission.

ROBERT LORTAT'S FIRST AMERICAN APPEARANCE

French Pianist Scores Success

Robert Lortat, French pianist, made his American début at Aeolian Hall, New York, last Thursday afternoon, November 2, before a large and enthusiastic audience. Mr. Lortat, who arrived recently from Europe with Jacques Thibaud, with whom he has played in Paris, Berlin and London, was received with the same mark of approbation from the public as was his share when touring Europe. Mr. Lortat had arranged a unique program, well constructed to show his versatility, virtuosity and incomparable technic. He drew from his instrument singing tones of great beauty, and his conception of the French numbers on his program was in itself worth the price of admission. His readings were poetic and scholarly, and his début paves the way for an exceptional career in this country for the talented artist. Needless to add that the audience was lavish in its applause, and other numbers had to be added to the printed program.

The program follows: Variations symphoniques, Schumann; twenty-four preludes (played without pause), Chopin; "La Cathédrale Engloutie," "Minstrels," Debussy; nocturne, impromptu, Fauré; "Les Muletiers devant le Christ de Livia," "Le Retour des Muletiers" (Extrait de la suite, "Cerdana") Déodat de Severac; scherzo-valse, Chabrier. Mr. Lortat concluded the program with Liszt's "Légende de St. Francois de Paule" and "Marchant sur les flots."

Boston Symphony New York Season Opens

Thursday evening was the first concert of the annual New York season of the Boston Symphony Orchestra at Carnegie Hall. Dr. Muck began with the "Eroica" and ended with "Till Eulenspiegel." Between them came the Berlioz "Corsair" overture and Liszt's "Mazeppa." Both of these pieces served at least to display the virtuosity of the orchestra, though either (or both) could have been omitted with profit to the program and replaced by some number of real musical value.

It was a program calling for little display of temperament or warmth on the part of the conductor, and in consequence the musical interpretation of it was fully equal to the wonderful technical perfection with which it was played, something which can not always be claimed for the Boston Symphony Orchestra. No orchestra in the world exceeds the virtuosity shown in such things as the scherzo of the "Eroica," the dashing introductory phrases of the "Corsair" overture, and the tricky passages of "Till." There was a traditional New York Boston Symphony audience filling every seat, a hearty greeting for Dr. Muck, long continued applause after the "Eroica," which the conductor very rightly called upon his men to acknowledge with himself—in fact, plenty of applause after every number.

A Granberry Piano Recital

At Carnegie Chamber Music Hall, New York, October 28, pupils of the Granberry Piano School participated in a recital of works by Schubert, MacDowell, Heller, Beethoven, Faeltzen, Wohlfahrt, Kunz, Ebmann, Reinecke,

Schytte, Bach, Mendelssohn, Schubert, Liszt, Chopin and Wagner. Pupils appearing were: Ersily Caire, Virginia Corcoran, William Greenman, Lillian Salter, May Jeffry, Agnes Traynor, the Misses Boyd, Jalkut, Kyle, Traynor, Mrs. McLellan and Mrs. Pfeiffer.

Gabrilowitsch Recital

Ossip Gabrilowitsch gave a piano recital at Aeolian Hall on November 1. His program included, among other things, Beethoven's sonata, op. 31, No. 3; Schumann's sonata in G minor, and some Chopin, Ravel and Debussy pieces.

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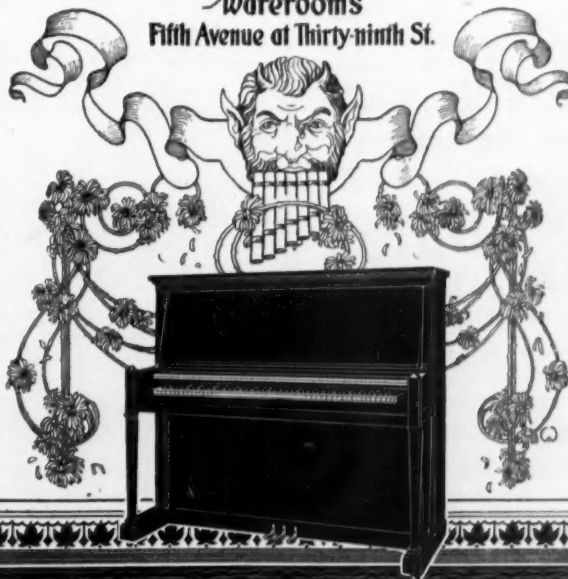
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SNAPSHOTS TAKEN FROM THE
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1. Mrs. Bastedo and Dolce, taken last summer at Camp Rest Haven in the Adirondacks.
2. Riding camels while in Egypt was considered great sport by Mr. and Mrs. Bastedo,
whose wedding trip was spent abroad. 3. Mr. and Mrs. Bastedo in Rome. 4. Dolce,
Orrin Bastedo and "Teddy." 5. Orrin Bastedo and his manager, R. E. Johnston,
"looking pleasant."

A PEEP INTO THE HOME OF ORRIN BASTEDO

Young Baritone Who Will Be Heard on Joint Program
With Mary Garden This Season a Thoroughly
"Domesticated" Singer

Orrin Bastedo, the baritone whose voice has been compared to that of Galassi, the famous singer who shared public favor with Patti, will be heard frequently in New York this season. One of his early engagements will be at the Friday Morning Biltmore Musicales, upon which occasion he will be a fellow artist with Mary Garden. When that popular singer goes on tour Mr. Bastedo is to be a member of her company. Among other engagements is one at a Beethoven Society musicale at the Ritz-Carlton, New York.

During the MUSICAL COURIER representative's interview with Mr. Bastedo the baritone was seen amid his congenial home surroundings. Orrin Bastedo's family consists of his attractive young wife and their two year old baby girl, Dolce (which means "sweet" in Italian). The writer ventured to suggest that perhaps Mrs. Bastedo might be able to assist him in the interview because he remarked that his last one had really hurt his voice—he had talked for two hours. She did this charmingly. The subject which seemed to be of the greatest interest was their courtship. Mrs. Bastedo said that it had been thrilling and they were married just six months after their meeting. "And I lost a bet of a hundred dollars," said the singer, "because the friend who introduced us told me before I met her that I would marry the girl. And I did."

The wedding trip was spent abroad. Previous to this Mr. Bastedo had given up all thought of a professional career because his wife's family disapproved of the idea. Their trip to Italy changed matters, as Mrs. Bastedo saw the folly of giving up the career which his wonderful voice promised him. Consequently, she urged her husband to take up his studies again, which he did, later entering the musical world there. The war interrupted his plans and they returned to America.

Asked about his plans for this season, Mr. Bastedo said: "My season begins shortly. I have been coaching all summer at my camp with Maestro Sapio, whom I regard as having no equal. I memorized over fifty different songs and worked and played at random. Bathing took up a greater part of our leisure time—for we are all good swimmers."

Just then a little person, dressed in white, toddled into the room. She had her mother's blue eyes and hair of a delicately tinted gold, which was in ringlets all over her well-shaped little head, while her coloring is rather more like her father. This well trained little personage shook hands with the invader, as she was bidden to do. She be-

lieves in welcoming people heartily, for she extended first one hand and then the other, next calling the writer's attention to the little bracelets she was wearing. Tiny gold mice ornamented them.

"What does Minnie eat?" asked Mrs. Bastedo. To which Dolce lisped "Mice." Minnie is the old cat! During the interview the little one amused herself by polishing the talking machine very vigorously with her mother's handkerchief. She is never lazy a moment.

Without doubt Orrin Bastedo's genial smile, which helps to captivate his audiences, comes as a result of his delightful home surroundings. The singer is fortunate in having for his wife a woman with all desirable requirements—one who is gentle and loving, a helpful wife and devoted mother. With such happiness at home Bastedo needs very little else outside of his domain to inspire him in his work.

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The San Francisco press referred in glowing terms to the excellent work of Mme. Claussen in the "Aida" per-

formance. Her New York recital she gave October 30, and her Chicago recital will take place November 5 at the Illinois Theatre, under the direction of F. Wight Neumann, for which she has arranged an interesting and well built up program. November 2 and 3 will find Mme. Claussen in Bloomington, Ill. She will ap-



JULIA CLAUSSEN AS AMNERIS IN "AIDA."

formance. Redfern Mason, critic of the San Francisco Examiner, had this to say:

Julia Claussen was a noble figure as Amneris, and she did not make the mistake of converting the Egyptian into the daughter of a Viking. . . . Madame Claussen is not only a vocal artist of the first rank; she is also a superlatively endowed actress. With the haughtiness of the princess she united the intensity of a nature deeply touched by passion.

Mme. Claussen has engagements that will keep her busy up to the time of the opening of the Chicago opera season, November 13, when she is to sing Amneris in "Aida" for her first time there. This appearance is looked for-

ward to with much anticipation. Her New York recital she gave October 30, and her Chicago recital will take place November 5 at the Illinois Theatre, under the direction of F. Wight Neumann, for which she has arranged an interesting and well built up program. November 2 and 3 will find Mme. Claussen in Bloomington, Ill. She will ap-

A Hint to Conductors

The fact that several well known conductors of oratorio intend giving a performance of the "Dream of Gerontius" brings to mind a woman who won distinction and fame in that particular oratorio in London not more than several years ago. She is Harriet Foster, who is also soloist of the Parkhurst Church, New York. At the performance in London she was surrounded by the Sheffield Choir, which had been specially engaged, while Sir Henry Wood acted as organist, and Felix Weingartner as conductor. The press was unanimous in its praise of Mrs. Foster's excellent work.

Taking these facts into consideration, "Who could wish for a singer more adapted to the 'Dream of Gerontius' than Harriet Foster?"



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Russian Symphony Orchestra and Lada, Mme. Schumann-Heink, Christine Miller and Grainger in Recent Programs—Ellis Series Opens—Siefert in Springfield

Pittsburgh, Pa., November 1, 1916.

Monday, October 9, the Russian Symphony Orchestra opened a week's engagement at the Exposition, having as an added attraction Lada the danseuse. This organization has a warm spot in the hearts of Pittsburgh music lovers.

Mme. Schumann-Heink Sings to Enthusiastic Audience

Tuesday evening, October 24, Mme. Schumann-Heink gave the second concert in the Heyn series, assisted by Edith Evans at the piano, Charles Heinroth at the organ and Theodore Rentz, violinist, and again was warmly welcomed by an admiring audience.

Christine Miller at Tuesday Musical Club

Tuesday evening, October 23, Pittsburgh musicians had the pleasure of hearing Christine Miller, contralto, in a program of modern songs, at the artist's recital of the Tuesday Musical Club in Soldiers' Memorial Hall.

Miss Miller charmed the appreciative audience in German songs of Hugo Wolf, "The Grey Wolf," by Burleigh, and "Wind and Lyre," by James H. Rogers, the latter being dedicated to Miss Miller, and was so enthusiastically applauded that it was repeated. Miss Miller's work throughout the program emphasized her intelligent artistic interpretations, well balanced breath control and splendid voice production. She was accompanied by Earl Mitchell.

First Concert of Ellis Series

Tuesday evening, October 10, was the opening of the Ellis concert series here, and the program which was advertised to be given by Mme. Destinn, Clarence Whitehill and Alwin Schroeder, was of necessity altered

on account of Mme. Destinn not having arrived in this country from Bohemia, due to the fact that passport was refused. Marie Rappold, soprano of the Metropolitan Opera Company, fulfilled the engagement. The concert as a whole was appreciated by the majority of the audience, which was demonstrated by the applause accorded the soloists after each number and encores were necessary.

Grainger Opens Art Society Series

Friday evening, October 13, the Art Society of Pittsburgh gave its first concert of its forty-fourth season, presenting Percy Grainger, pianist, in a recital at Carnegie Music Hall. A large and appreciative audience greeted Mr. Grainger.

John Siefert Sings at Springfield, Ill.

John B. Siefert, tenor, who is having a busy season, gave a recital at Springfield, Ill., Tuesday evening, October 10. On Wednesday evening also, Mr. Siefert appeared again, singing two sacred solos at an anniversary service of the Grace Lutheran Church of Springfield. On both occasions the auditorium was filled to overflowing, and the comments of local papers gave highest praise to Mr. Siefert's work.

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